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PROGRESSIVE EXERCISES

IN

RHETORICAL READING.

PARTICULARLY DESIGNED TO

FAMILIARIZE THE YOUNGER CLASSES OF READERS

WITH THE

PAUSES AND OTHER MARKS IN GENERAL USE;

AND TO INTRODUCE THEM TO THE PRACTICE OF

MODULATION AND INFLECTION OF THE VOICE.

BY R. G. PARKER, A. M.

PRINCIPAL OF THE FRANKLIN GRAMMAR SCHOOL, BOSTON:
AUTHOR OF "PROGRESSIVE EXERCISES IN ENGLISH COMPOSITION." "PROGRESSIVE EXERCISES IN ENGLISH GRAMMAR," &c.

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"Natura Duce."

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BOSTON:
PUBLISHED BY CROCKER & BREWSTER,
47, Washington Street.
NEW-YORK:—LEAVITT, LORD & CO.
182, Broadway.

1836.

3-11-10

Library of Congress.

Chap. PN 4111

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UNITED STATES OF AMERICA.

Rec'd at the Department of
State 9 July 1836

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Deposited in Mass.ᵗˢ District Clerk's office 12.ᵗʰ Mar 1836.

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See Vol. 10. Page 78

IN

Richard G. Parker Author.

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BY R. G. PARKER,
In the Clerk's Office of the District Court of Massachusetts.

2457

a.m.p. Dec. 11, 1914

PREFACE.

THE principal difficulty in teaching the art of Reading, lies in conveying to the pupil a clear idea of tone, modulation, and inflection of the voice. If the teacher can induce the pupil to inflect his voice *at all*, he will find little difficulty in teaching him to modulate it rightly. Nature directs every one in this, in common conversation, with unerring precision. It is only therefore by "*holding the mirror up to nature*," that the teacher can expect to see her as she is. Few teachers have not noticed the animation and correctness with which even young children will modulate the colloquial parts of their story books. But the same children almost invariably fall into a lifeless, monotonous manner, when performing their portioned tasks in their reading-books at school. This arises from no want of excellent selections for *exercises* in Reading. But a wide distinction is to be drawn between a *lesson* and an *exercise*. We have many selections and compilations, abounding in all the beauties of taste, learning and judgment; which may, with great advantage, be put into the hands of the pupil, *after he has been taught the art of reading;* but I have met with none, designed for the younger classes of learners, which have combined *instruction* with *practice*. It has been thought that directions for the management of the voice in reading, would be lost upon young learners, and that they are suitable for those only, whose riper powers and more matured intellect better fit them for their reception. But it seems to have been forgotten, how easily children are taught *to imitate*. If, in connection with some colloquial sentence, another of less obvious import is given, *requiring the same modulations and inflections of the voice*, the child *naturally* catches the true manner of modulating the latter from the former. It is upon this principle of imitation and analogy

combined, that the *lessons* in this volume are based. The author has been convinced, by experience, in the institution under his charge, that the principle is a good one; and experience, he thinks, does not often deceive. Whether the details of the plan are judiciously executed, is for others to decide.

Such being the plan of the work, the author has thought it inexpedient to encumber its pages with rules, definitions, or explanatory details;—because it has been fully proved that how simple soever a rule may be, the pupil will not readily apply it, unless particularly directed by the teacher; and if nature and analogy will direct him to a correct and rhetorical modulation, rules and definitions become superfluous.

A great deficiency in all our reading-books remains to be supplied. The Spelling-book and the Grammar, furnish copious definitions of the pauses and other marks used in written language. But there is no elementary work, designed for common schools, which furnishes particular exercises for the management of those important marks. The author has endeavored, in the first part of this volume, to supply this remarkable defect; and he believes, that, how much soever others may differ from him in the analogies which he has traced, in the subsequent lessons, between "*the models*" and the exercises under the models, he is justly entitled to the credit of having originated the two important principles above mentioned, upon which the plan of the work has been based; and he is encouraged, not only by experience, but by the confident opinion of many judicious friends to whom the plan has been unfolded, to believe that this little volume, assisted by the familiar explanations of the teacher, will serve as a better introduction to the *Art* of Reading, than a more labored treatise formed on rhetorical rule. A lesson is first devoted to each of the respective pauses and other marks, and the pupil is then led by progressive steps, in the subsequent lessons, from the simplest sentences, requiring little attention to pause, emphasis, or inflection of the voice, to those which involve the highest exertions of taste and intellect.

Orange Street, January 1835.

PROGRESSIVE EXERCISES

IN

RHETORICAL READING.

LESSON I.

THE PERIOD.

1. *The Period is a round dot or mark like this* .

2. The Period is generally placed after the last word in a sentence.

3. When you come to a Period you must stop, as if you had nothing more to read.

4. You must pronounce the word which is immediately before a period, with the falling inflection of the voice.

5. But you do not know what I mean by the falling inflection of the voice.

6. I am now going to tell you.

7. Listen attentively to what I am going to say.

8. Charles has bought a new hat.

9. That sentence was read with the falling inflection of the voice.

10. I am going to tell you in the next lesson what I mean by the rising inflection of the voice.

11. Look in the next lesson and find the eighth sentence which you have just read.

12. Tell me whether you would read it in the same manner in the second lesson.

LESSON II.

THE INTERROGATION POINT, OR QUESTION.

The Interrogation Point, or Question, is a mark like this ?

The Interrogation Point, or Question, shows that a question is asked; and is generally read with the rising inflection of the voice.

Examples.

13. Has Charles bought a new hat?
14. Did you say that Charles has bought a new hat?
15. Did you read the thirteenth sentence in the same manner that you read the eighth?
16. Do you now know what I mean by the rising inflection of the voice?
17. Do you know now how to read a sentence with the falling inflection of the voice?
18. Shall I tell you again? Will you listen attentively?
19. Are the little marks after the sentences in the first lesson, like those at the end of the sentences in this lesson?
20. Do you know that you have read all the sentences in this lesson with the rising inflection of the voice?
21. Will you look at the following sentences, and read those which are marked D, with the falling inflection of the voice; and those which are marked Q, with the rising inflection of the voice?
22. D. John has arrived.
23. Q. Has John arrived?
24. D. My father is very well.
25. Q. Is your mother well?
26. D. Mary has lost her book.
27. Q. Has Caroline found her work-box?
28. D. Those who have not read these sentences well must read them over again.
29. Q. May those who have read them well proceed to the next lesson?
30. D. As soon as they understand what they have read, I shall give them a new lesson.

31. Q. Will they all be as easy as this?
32. D. That will depend upon yourself more than on me.
33. Q. Does the D in the above sentences stand for a declaration?
34. D. Yes; and the Q stands for a question.

LESSON III.

Sometimes the sentence which ends with an interrogation point, is read with the falling inflection of the voice.

Examples.

35. What o'clock is it?
36. How do you do to-day?
37. What have you got in your hand?
38. Where have you been?
39. When did your father return home?
40. How did you hear that story?
41. How much did he give for his book?
42. Whose hat is that in the entry?
43. What did you see in the street?
44. How high is the steeple of St. Paul's Church?
45. Where does that man live?
46. Which of those books do you prefer?
47. Who is that at the other end of the room?
48. Whither is that bird flying?
49. Why did you leave your place just now?
50. Wherefore do you not try to read correctly?

LESSON IV.

Sometimes the first part of a sentence ending with an interrogation point, must be read with the rising inflection of the voice, and the last part with the falling inflection.

Examples.

51. Shall I give you a peach, or an apple?
52. Would you rather have a kite, or a foot-ball?

53. Is that John, or Charles?
54. Are you going home, or into the school-house?
55. Will you go now, or will you stay a little longer?
56. Is that a Grammar, or a Geography?
57. Do you expect to ride, or to walk?
58. Does your father intend to build his new house in the city, or in the country?
59. Shall we now attend to our reading lessons, or to our lessons in spelling?
60. Did you go to church on the last Sabbath, or did you stay at home?

LESSON V.

Sometimes the first part of a sentence ending with a note of interrogation, must be read with the falling inflection of the voice, and the latter part with the rising inflection.

EXAMPLES.

61. Where have you been to-day? At home?
62. Whose books are those on the floor? Do they belong to John?
63. Whither shall I go? Shall I return home?
64. What is that on the top of the house? Is it a bird?
65. What are you doing with your book? Are you tearing out the leaves?
66. Whom shall I send? Will John go willingly?
67. When shall I bring you those books? Would you like to have them to-day?
68. Who told you to return? Did your father?
69. How much did you pay for that book? More than three shillings?
70. How old shall you be on your next birth-day? Eleven?
71. Why did you not arrive sooner? Were you necessarily detained?
72. How often shall my brother sin against me, and I forgive him? Till seven times?
73. But what excuse can the Englishman plead? The custom of duelling?
74. What concern they? The general cause?
75. How many lessons are there in this book? Are there more than twenty-five?

LESSON VI.

In this lesson some of the sentences are questions requiring the rising, and some the falling inflection of the voice. A few sentences also ending with a period are inserted. No directions are given to the pupil with regard to the manner of reading them, it being desirable that his own understanding, under the guidance of nature alone, should direct him. But it may be observed that questions that can be answered by yes, *or* no, *generally require the rising inflection of the voice; and that questions that cannot be answered by* yes, *or* no, *generally require the falling inflection.*

Examples.

76. John, where have you been this morning?
77. Have you seen my father to-day?
78. That is a beautiful top.
79. Where did you get it?
80. I bought it at the toy-shop.
81. What did you give for it?
82. I gave a shilling for it.
83. What excuse have you for coming late this morning? Did you not know that it is past the school hour?
84. If you are so inattentive to your lessons, do you think that you shall make much improvement?
85. Will you go, or stay? Will you ride or walk?
86. Will you go to-day, or to-morrow?
87. Did he resemble his father, or his mother?
88. Is this book yours, or mine?
89. Do you hold the watch to-night? We do, Sir.
90. Did you say that he was armed? He was armed.
91. Did you not speak to it? I did.
92. Art thou he that should come, or must we expect another person?
93. Why are you so silent? Have you nothing to say?
94. Who hath believed our report? To whom hath the arm of the Lord been revealed?

LESSON VII.

THE EXCLAMATION POINT.

The Exclamation Point is a mark like this !

The Exclamation Point is placed at the end of sentences which express surprise, astonishment, wonder, *or* admiration, *and other strong feelings, and such sentences are generally read with the falling inflection of the voice.*

EXAMPLES.

95. How cold it is to-day !

96. What a beautiful top that is !

97. How mysterious are the ways of Providence !

98. How noisy those boys are in the street !

99. What a simple fellow he is to spend his money so uselessly !

100. Poor fellow, he does not know what to do with himself !

101. What a fine morning it is ! How brightly the sun shines ! How verdant is the landscape ! How sweetly the birds sing !

102. Look here ! See what a handsome doll my mother has just given me !

103. Good Heaven ! What an eventful life was hers !

104. Good friends ! Sweet friends ! Let me not stir you up to such a sudden flood of mutiny !

105. Oh what a fall was there my countrymen !

106. Oh disgrace upon manhood ! It is strange ! It is dreadful !

107. Alas, poor country, almost afraid to know itself !

108. Oh glory ! glory ! mighty one on earth ! How justly imaged in this waterfall !

109. Tremendous torrent ! for an instant hush the terrors of thy voice !

110. Ah, terribly the hoarse and rapid whirlpools rage there !

111. Oh ! deep enchanting prelude to repose The dawn of bliss, the twilight of our woes !

112. Daughter of Faith, awake ! arise ! illume the dread unknown, the chaos of the tomb !

113. It is a dread and awful thing to die!

114. Lovely art thou, oh Peace! and lovely are thy children, and lovely are the prints of thy footsteps in the green valleys!

115. Why, here comes my father! How quickly he has returned! Oh how glad I am to see him!

LESSON VIII.

THE PERIOD, INTERROGATION, AND EXCLAMATION UNITED.

The pupil was taught in the first lesson (See No. 3,) *that when he comes to a period he must stop as if he had nothing more to read. He is now informed in this lesson how long to stop. The general rule is, to stop until he has had time enough to count four. At the end of a* paragraph, *whether the period or some other mark be used, the reader should make a longer stop than at an ordinary sentence. The Interrogation and Exclamation are generally pauses of the same length with the Period.*

Examples.

116. George is a good boy. He gets his lesson well. He is attentive to the instructions of his teacher. He is orderly and quiet at home.

117. A good scholar is known by his obedience to the rules of the school. He obeys the directions of his teacher. His attendance at the proper time of school is always punctual. He is remarkable for his diligence and attention. He reads no other book than that which he is desired to read by his master. He studies no lessons but those which are appointed for the day. He takes no toys from his pocket to amuse himself or others. He pays no regard to those who attempt to divert his attention from his book.

118. Do you know who is a good scholar? Can you point out many in this room? How negligent some of our fellow pupils are! Ah! I am afraid that many will regret that they have not improved their time!

119. Why here comes Charles! Did you think that he would return so soon? I suspect that he has not been

pleased with his visit. Have you Charles? And were your friends glad to see you? When is cousin Jane to be married? Will she make us a visit before she is married? Or will she wait until she has changed her name?

120. My dear Edward, how happy I am to see you. I heard of your approaching happiness with the highest pleasure. How does Rose do? And how is our old whimsical friend the Baron? You must be patient and answer all my questions. I have many inquiries to make.

121. The first dawn of morning found Waverley on the esplanade in front of the old Gothick gate of the castle. But he paced it long before the draw-bridge was lowered. He produced his order to the sergeant of the guard and was admitted. The place of his friend's confinement was a gloomy apartment in the central part of the castle.

122. Do you expect to be as high in your class as your brother? Did you recite your lessons as well as he did? Lazy boy! Careless child! You have been playing these two hours. You have paid no attention to your lessons. You cannot say a word of them. How foolish you have been! What a waste of time and talents you have made.

LESSON IX.

THE COMMA.

The Comma is a mark like this ,

When you come to a comma in reading, you must generally make a short pause. Sometimes you must use the falling inflection of the voice, when you come to a comma; and sometimes you must keep your voice suspended as if some one had stopped you before you had read all that you intended. The general rule when you come to a comma is, to stop just long enough to count *one. In this lesson you must keep your voice suspended when you come to a comma.*

EXAMPLES.

123. Diligence, industry, and proper improvement of time, are material duties of the young.

124. He is generous, just, charitable, and humane.

125. By wisdom, by art, by the united strength of a civil community, men have been enabled to subdue the whole race of lions, bears, and serpents.

126. The genuine glory, the proper distinction of the rational species, arises from the perfection of the mental powers.

127. Courage is apt to be fierce, and strength is often exerted in acts of oppression. Wisdom is the associate of justice. It assists her to form equal laws, to pursue right measures, to correct power, to protect weakness, and to unite individuals in a common interest and general welfare. Heroes may kill tyrants, but it is wisdom and laws that prevent tyranny and oppression.

[*Sometimes a comma must be read like a question.*]

128.* Do you pretend to sit as high in school as Anthony? Did you read as correctly, speak as loudly, or behave as well as he?

128. Do you pretend to sit as high on Olympus as Hercules? Did you kill the Nemean lion, the Erymanthian boar, the Lernean serpent, or Stymphalian birds?

129. Are you the boy, of whose good conduct I have heard so much?

129. Art thou the Thracian robber, of whose exploits I have heard so much?

130. Have you not misemployed your time, wasted your talents, and passed your life in idleness and vice?

130. Hast thou not set at defiance my authority, violated the public peace, and passed thy life in injuring the persons and properties of thy fellow-subjects?

131. Who is that standing up in his place, with his hat on, and his books under his arm?

131. Whom are they ushering from the world, with all this pageantry and long parade of death?

132. Did he recite his lesson correctly, read audibly, and appear to understand what he read?

132. Was his copy written neatly, his letters made handsomely, and no blot appear on his book?

---

*Some of the sentences which follow will be marked with the same number; and such sentences are to be read in the same manner, and with the same inflection of the voice, &c.

132. Was his wealth stored fraudfully, the spoil of orphans wronged, and widows who had none to plead their rights?

132. Have not you, too, gone about the earth like an evil genius, blasting the fair fruits of peace and industry?

133. Is that a map which you have before you, with the leaves blotted with ink?

133. Is this a dagger, which I see before me, the handle toward my hand?

133. Will you say that your time is your own, and that you have a right to employ it in the manner you please?

[*Sometimes the comma is to be read like a period, with the falling inflection of the voice.*]

134. The teacher directed him to take his seat, to study his lesson, and to pass no more time in idleness.

134. It is said by unbelievers that religion is dull, unsocial, uncharitable, enthusiastic, a damper of human joy, a morose intruder upon human pleasure.

134. Charles has brought his pen instead of his pencil, his paper instead of his slate, his grammar instead of his arithmetic.

134. Perhaps you have mistaken sobriety for dulness, equanimity for moroseness, disinclination to bad company for aversion to society, abhorrence of vice for uncharitableness, and piety for enthusiasm.

135. Henry was careless, thoughtless, heedless, and inattentive.

135. This is partial, unjust, uncharitable, iniquitous.

135. The history of religion is ransacked for instances of persecution, of austerities, and enthusiastic irregularities.

135. Religion is often supposed to be something which must be practised apart from every thing else, a distinct profession, a peculiar occupation.

135. Dryden's mind has a larger range, and he collects his images and illustrations from a more extensive circumference of science. Dryden knew more of man in his general nature, and Pope in his local manners. The no-

tions of Dryden were formed by comprehensive speculation. and those of Pope by minute attention.

135. Oh! you might deem the spot the spacious cavern of some virgin mine, deep in the womb of earth, where the gems grow, and diamonds put forth radiant rods, and bud with amethyst and topaz.

[*Sometimes the comma is to be read like an exclamation.**]

136. Oh how can you destroy those beautiful things which your father procured for you! that beautiful top, those polished marbles, that excellent ball, and that beautifully painted kite, oh how can you destroy them, and expect that he will buy you new ones!

136. Oh how canst thou renounce the boundless store of charms that nature to her votary yields! the warbling woodland, the resounding shore, the pomp of groves, the garniture of fields, all that the genial ray of morning gilds, and all that echoes to the song of even, all that the mountain's sheltering bosom shields, and all the dread magnificence of heaven, oh how canst thou renounce and hope to be forgiven!

137. Oh winter! ruler of the inverted year! thy scattered hair with sleetlike ashes filled, thy breath congealed upon thy lips, thy cheeks fringed with a beard made white with other snows than those of age, thy forehead wrapped in clouds, a leafless branch thy sceptre, and thy throne a sliding car, indebted to no wheels, but urged by storms along its slippery way, I love thee, all unlovely as thou seemest, and dreaded as thou art!

138. Lovely art thou, O Peace! and lovely are thy children, and lovely are the prints of thy footsteps in the green valleys.

[*Sometimes the comma and other marks are to be read without any pause or inflection of the voice.*]

138. You see, boys, what a fine school-room we have, in which you can pursue your studies.

---

*The pupil will notice that some sentences which contain a question, to which no answer is given or expected, are marked with an exclamation point instead of an interrogation point; but such sentences generally express surprise or astonishment, &c. The sentences numbered 136 are of this kind.

138. You see, my son, this wide and large firmament over our heads, where the sun and moon, and all the stars appear in their turns.

138. Therefore, my child, fear, and worship, and love God.

138. He, that can read as well as you can, James, need not be ashamed to read loud.

138. He, that can make the multitude laugh and weep as you can, Mr. Shakspeare, need not fear scholars.

139. I consider it my duty, at this time, to tell you, that you have done something, of which you ought to be ashamed.

139. I deem it my duty on this occasion, to suggest, that the land is not yet wholly free from the contamination of a traffic, at which every feeling of humanity must revolt.

140. The Spaniards, while thus employed, were surrounded by many of the natives, who gazed, in silent admiration upon actions which they could not comprehend, and of which they did not foresee the consequences. The dress of the Spaniards, the whiteness of their skins, their beards, their arms, appeared strange and surprising.

141. Yet, fair as thou art, thou shunnest to glide, beautiful stream! by the village side, but windest away from the haunts of men, to silent valley and shaded glen.

142. But it is not for man, either solely or principally, that night is made.

143. We imagine, that, in a world of our own creation, there would always be a blessing in the air, and flowers and fruits on the earth.

144. Share with you, said his father! so the industrious must lose his labor to feed the idle.

144. His brother, Moses, did not imitate his example.

LESSON X.

[*Sometimes the pause of a comma must be made where there is no pause in your book. Spaces are left in the following sentences where the pause is proper.*]

145. James was very much delighted with the picture which he saw.

145. The Europeans were hardly less amazed at the scene now before them.

146. The inhabitants were entirely naked. Their black hair, long and curled, floated upon their shoulders, or was bound in tresses around their head.

147. Persons of reflection and sensibility contemplate with interest the scenes of nature.

148. The succession and contrast of the seasons give scope to that care and foresight, diligence and industry, which are essential to the dignity and enjoyment of human beings.

149. The eye is sweetly delayed on every object to which it turns. It is grateful to perceive how widely, yet chastely, nature hath mixed her colors and painted her robe.

150. Winter compensates for the want of attractions abroad by fireside delights and homefelt joys. In all this interchange and variety we find reason to acknowledge the wise and benevolent care of the God of seasons.

[*The pupil may read the following sentences; but before reading them he may tell after what word the pause should be made. The pause is not printed in the sentences, but it must be made when reading them. And here it may be observed, that the comma is more frequently used to point out the grammatical divisions of a sentence, than to indicate a rest or cessation of the voice. Good reading depends much upon skill and judgment in making those pauses which the sense of the sentence dictates, but which are not noted in the book; and the sooner the pupil is taught to make them, with proper discrimination, the surer and the more rapid will be his progress in the art of reading.*]

151. While they were at their silent meal a horseman came galloping to the door, and, with a loud voice, called out that he had been sent express with a letter to Gilbert Ainslee.

152. The golden head that was wont to rise at that part of the table was now wanting.

153. For even though absent from school I shall get the lesson.

153. For even though dead will I control the trophies of the capitol.

154. It is now two hundred years since attempts have been made to civilize the North American savage.

155. Doing well has something more in it than the fulfilling of a duty.

156. You will expect me to say something of the lonely records of the former races that inhabited this country.

157. There is no virtue without a characteristic beauty to make it particularly loved by the good, and to make the bad ashamed of their neglect of it.

158. A sacrifice was never yet offered to a principle, that was not made up to us by self-approval, and the consideration of what our degradation would have been had we done otherwise.

159. The following story has been handed down by family tradition for more than a century.

160. The succession and contrast of the seasons give scope to that care and foresight, diligence and industry which are essential to the dignity and enjoyment of human beings, whose happiness is connected with the exertion of their faculties.

161. A lion of the largest size measures from eight to nine feet from the muzzle to the origin of the tail, which last is of itself about four feet long. The height of the larger specimens is four or five feet.

162. The following anecdote will show with what obstinate perseverance pack horses have been known to preserve the line of their order.

163. Good morning to you Charles! Whose book is that which you have under your arm?

163. A benison upon thee, gentle huntsman! Whose towers are these that overlook the wood?

164. The incidents of the last few days have been such as will probably never again be witnessed by the people of America, and such as were never before witnessed by any nation under heaven.

165. To the memory of Andre his country has erected the most magnificent monuments, and bestowed on his family the highest honors and most liberal rewards. To the memory of Hale not a stone has been erected, and the traveller asks in vain for the place of his long sleep.

LESSON XI.

THE SEMICOLON.

The Semicolon is made by a comma placed under a period, thus ;

When you come to a semicolon, you must generally make a pause twice as long as you would make at a comma.

Sometimes you must use the falling inflection of the voice when you come to a semicolon, and sometimes you must keep your voice suspended, as you were directed in the ninth lesson. The general rule when you come to a semicolon is, to stop just long enough to count *two.*

When you come to a semicolon in this lesson you must keep your voice suspended as you were directed in the ninth lesson.

Examples.

166. That God whom you see me daily worship ; whom I daily call upon to bless both you and me, and all mankind ; whose wondrous acts are recorded in those Scriptures which you constantly read ; that God who created the heaven and the earth is your Father and Friend.

167. My son, as you have been used to look to me in all your actions, and have been afraid to do any thing unless you first knew my will ; so let it now be a rule of your life to look up to God in all your actions.

168. If I have seen any perish for want of clothing, or any poor without covering ; if his loins have not blessed me, and if he were not warmed with the fleece of my sheep ; if I have lifted up my hand against the fatherless, when I saw my help in the gate ; then let mine arm fall from my shoulder blade, and mine arm be broken from the bone.

169. The stranger did not lodge in the street ; but I opened my doors to the traveller.

170. If my land cry against me, or the furrows thereof complain ; if I have eaten the fruits thereof without money, or have caused the owners thereof to lose their life ; let thistles grow instead of wheat, and cockles instead of barley.

171. When the fair moon, refulgent lamp of night, o'er heaven's clear azure spreads her sacred light; when not a breath disturbs the deep serene, and not a cloud o'ercasts the solemn scene; around her throne the vivid planets roll, and stars unnumbered gild the glowing pole; o'er the dark trees a yellower verdure shed, and tip with silver every mountain's head; then shine the vales, the rocks in prospect rise, a flood of glory bursts from all the skies; the conscious swains rejoicing in the sight, eye the blue vault, and bless the useful light.

172. When the battle was ended, the stranger disappeared; and no person knew whence he had come, or whither he had gone.

173. The relief was so timely, so sudden, so unexpected, and so providential; the appearance and the retreat of him who furnished it were so unaccountable; his person was so dignified and commanding; his resolution so superior, and his interference so decisive, that the inhabitants believed him to be an angel, sent by heaven for their preservation.

LESSON XII.

Sometimes you must use the falling inflection of the voice when you come to a semicolon, as in the following

Examples.

174. Let your dress be sober, clean and modest; not to set off the beauty of your person, but to declare the sobriety of your mind; that your outward garb may resemble the inward plainness and simplicity of your heart.

175. In meat and drink, observe the rules of Christian temperance and sobriety; consider your body only as the servant and minister of your soul; and only so nourish it, as it may best perform an humble an obedient service.

176. Condescend to all the weakness and infirmities of your fellow creatures; cover their frailties; love their excellencies; encourage their virtues; relieve their wants; rejoice in their prosperity; compassionate their distress; receive their friendship; overlook their unkindness; for-

give their malice; be a servant of servants; and condescend to do the lowest offices for the lowest of mankind.

177. Struck with the sight of so fine a tree, he hastened to his own, hoping to find as large a crop upon it; but, to his great surprise, he saw scarcely any thing, except branches, covered with moss, and a few yellow leaves.

178. In sleep's serene oblivion laid, I've safely passed the silent night; again I see the breaking shade, again behold the morning light.

179. New-born, I bless the waking hour; once more with awe, rejoice to be; my conscious soul resumes her power, and soars, my guardian God, to thee.

180. That deeper shade shall break away; that deeper sleep shall leave mine eyes; thy light shall give eternal day; thy love, the rapture of the skies.

181. In the sight of our law the African slave trader is a pirate and a felon; and in the sight of heaven, an offender far beyond the ordinary depth of human guilt.

182. Between Nose and Eyes a strange contest arose; the spectacles set them unhappily wrong; the point in dispute was, as all the world knows, to which the said spectacles ought to belong.

183. What hope of liberty is there remaining, if whatever is their pleasure it is lawful for them to do; if what is lawful for them to do, they are able to do; if what they are able to do, they dare do; if what they dare do, they really execute; and if what they execute, is no way offensive to you?

184. Mercury, I won't go in a boat with that fellow. He has murdered his countryman; he has murdered his friend; I say I won't go in a boat with that fellow, I will swim over the river; I can swim like a duck.

185. It is not the use of the innocent amusements of life which is dangerous, but the abuse of them; it is not when they are occasionally, but when they are constantly pursued; when the love of amusement degenerates into a passion; and when from being an occasional indulgence it becomes an habitual desire.

186. The prevailing color of the body of a tiger is a deep tawny, or orange yellow; the face, throat, and lower part of the belly are nearly white; and the whole is traversed by numerous long black stripes.

187. The horse next to the Hottentot is the favorite prey of the lion; and the elephant and camel are both

highly relished; while the sheep, owing probably to its woolly fleece, is seldom molested.

188. The lion, with his strong teeth, breaks large bones with the greatest ease; and he often swallows their fragments along with the flesh.

189. The horse is quick-sighted; he can see things in the night which his rider cannot perceive; but when it is too dark for his sight, his sense of smelling is his guide.

190. In summer, horses in the country feed on grass or on grass and oats; in winter they eat oats, corn, and hay. When grazing in the pasture, they always choose the shortest grass, because it is the sweetest; and as they have cutting teeth in both their jaws, they can eat very near the ground.

LESSON XIII.

The semicolon is sometimes used for a question, and sometimes as an exclamation.

Examples.

192. Hast thou not set at defiance my authority; violated the public peace, and passed thy life in injuring the persons and properties of thy fellow-subjects?

193. Oh it was impious; it was unmanly; it was poor and pitiful!

194. Have not you too gone about the earth like an evil genius; blasting the fair fruits of peace and industry; plundering, ravaging, killing, without law, without justice, merely to gratify an insatiable lust for dominion?

195. Art thou not, fatal vision, sensible to feeling as to sight? Or art thou but a dagger of the mind; a false creation, proceeding from the heat-oppressed brain?

196. Has Mercury struck thee with his enfeebling rod; or art thou ashamed to betray thy awkwardness? [*This sentence should be read as directed in Lesson* 4.]

197. By such apologies shall man insult his Creator; and shall he hope to flatter the ear of omnipotence? Think you that such excuses will gain new importance in their ascent to the Majesty on high; and will you trust

the interests of eternity in the hands of these superficial advocates?

198. And shall not the Christian blush to repine; the Christian from before whom the veil is removed; to whose eyes are revealed the glories of heaven?

199. Why, for so many a year, has the poet and the philosopher wandered amidst the fragments of Athens or of Rome; and paused with strange and kindling feelings, amidst their broken columns, their mouldering temples, their deserted plains? It is because their day of glory is passed; it is because their name is obscured; their power is departed; their influence is lost!

200. Where are they who taught these stones to grieve; where are the hands that hewed them; and the hearts that reared them?

201. Hope ye by these to avert oblivion's doom; in grief ambitious, and in ashes vain?

202. Can no support be offered; can no source of confidence be named?

203. Is this the man that made the earth to tremble; that shook the kingdoms? That made the world like a desert; that destroyed the cities?

203. Falsely luxurious, will not man awake; and, springing from the bed of sloth, enjoy the cool, the fragrant, and the silent hour to meditation due and sacred song?

204. But who shall speak before the king when he is troubled; and who shall boast of knowledge when he is distressed by doubt?

205. Who would in such a gloomy state remain longer than nature craves; when every muse and every blooming pleasure wait without, to bless the wildly devious morning walk?

206. Farewell! May the smile of Him who resides in the heaven of heavens be upon thee; and against thy name, in the volume of his will, may happiness be written!

207. What a glorious monument of human invention, that has thus triumphed over wind and wave; has brought the ends of the earth in communion; has established an interchange of blessings, pouring into the sterile regions of the north all the luxuries of the south; diffused the light of knowledge and the charities of cultivated life; and has

thus bound together those scattered portions of the human race, between whom nature seemed to have thrown an insurmountable barrier!

208. Who that bears a human bosom, hath not often felt, how dear are all those ties which bind our race in gentleness together; and how sweet their force, let fortune's wayward hand the while be kind or cruel?

209. If it was intended for us as well as you, why has not the Great Spirit given it to us; and not only to us, but why did he not give to our forefathers the knowledge of that book, with the means of rightly understanding it?

LESSON XIV.

THE COLON.

The Colon consists of two periods placed one above the other, thus :

Sometimes the passage ending with a colon is to be read with the voice suspended; but it should generally be read with the falling inflection of the voice. In this lesson the falling inflection is required.

The general rule when you come to a colon is to stop just long to count *three; or* three times *as long as you are directed to pause at a comma.*

EXAMPLES.

210. The smile of gaiety is often assumed while the heart aches within: though folly may laugh, guilt will sting.

211. There is no mortal truly wise and restless at the same time: wisdom is the repose of the mind.

212. Nature felt her inability to extricate herself from the consequences of guilt: the gospel reveals the plan of Divine interposition and aid.

213. Nature confessed some atonement to be necessary: the gospel discovers that the atonement is made.

214. Law and order are forgotten: violence and rapine are abroad: the golden cords of society are loosed.

215. The temples are profaned: the soldier's curse resounds in the house of God: the marble pavement is trampled by iron hoofs: horses neigh beside the altar.

216. Blue wreaths of smoke ascend through the trees, and betray the half hidden cottage: the eye contemplates well thatched ricks, and barns bursting with plenty: the peasant laughs at the approach of winter.

217. The necessaries of life are few, and industry secures them to every man: it is the elegancies of life that empty the purse: the knick-knacks of fashion, the gratification of pride, and the indulgence of luxury, make a man poor.

218. Your tree was as fruitful, and in as good order as his: it bore as many blossoms, and grew in the same soil: only it was not fostered with the same care. Edmund has kept his tree clear of hurtful insects: you have suffered them to eat up yours in its blossom.

219. My dear children, I give you these trees: you see that they are in good condition. They will thrive as much by your care as they will decline by your negligence: their fruits will reward you in proportion to your labor.

220. But Abraham pressed him greatly: so he turned, and they went into the tent: and Abraham baked unleavened bread, and they did eat.

221. A bee among the flowers in spring is one of the most cheerful objects that can be looked upon. Its life appears to be all enjoyment: so busy and so pleased: yet it is only a specimen of insect life, with which by reason of the animal being half domesticated we happen to be better acquainted.

222. 'Tis a picture in memory distinctly defined, with the strong and unperishing colors of mind: a part of my being beyond my control, beheld on that cloud, and transcribed on my soul.

223. Bare trees and shrubs but ill you know could shelter them from rain or snow: stepping into their nests they paddled: themselves were chilled, their eggs were addled: soon every father bird and mother grew quarrelsome and pecked each other.

224. Yet such is the destiny of all on earth: so flourishes and fades majestic man.

225. Let those deplore their doom whose hopes still grovel in this dark sojourn: but lofty souls who look beyond the tomb, can smile at fate and wonder why they mourn.

226. If for my faded brow thy hand prepare some future wreath, let me the gift resign: transfer the rosy garland: let it bloom around the temples of that friend beloved, on whose maternal bosom, even now, I lay my aching head.

227. We do not understand these things: we are told that your religion was given to your forefathers, and has been handed down from father to son. We also have a religion which was given to our forefathers, and has been handed down to us: it teaches us to be thankful for all favors received, to love each other, and to be united: we never quarrel about religion.

LESSON XV.

THE COLON, *continued.*

In this Lesson the passages ending with a colon are to be read with the voice suspended. (See Lesson 9th.)

228. Do not flatter yourselves with the hope of perfect happiness: there is no such thing in the world.

229. He was often heard to say: I have done with the world; and I am willing to leave it.

229. Be not a niggard of your speech: how goes it?

229. Those will be bad days to acquire and cultivate the spirit of devotion: But the spirit of devotion acquired and cultivated and confirmed before, will convert those bad days into good ones.

230. But, when old age has on your temples shed her silver frost, there's no returning sun: swift flies our summer, swift our autumn's fled, when youth and spring and golden joys are gone.

231. A divine legislator uttering his voice from heaven; an almighty governor, stretching forth his arm to punish or reward; informing us of perpetual rest prepared hereafter for the righteous, and of indignation and wrath

awaiting the wicked: these are the considerations which overawe the world, which support integrity, and check guilt.

232. Not to the rosy maid, whom former hours beheld me fondly covet, tune I now the melancholy lyre: but 'tis to thee O sickness! 'tis to thee I wake the silent strings.

233. A boy at school is by no means at liberty to read what books he pleases: he must give attention to those which contain his lessons; so that when he is called upon to recite, he may be ready, fluent and accurate in repeating the portion assigned him.

233. A poet is by no means at liberty to invent what system of the marvellous he pleases: he must avail himself either of the religious faith, or the superstitious credulity of the country wherein he lives; so as to give an air of probability to events which are most contrary to the common course of nature.

234. It is not only in the school-room, that attention should be given to your books: there is a place, one not like a school-room; I mean your own chamber: where you can find many opportunities of acquiring knowledge.

234. It is not only in the sacred fane that homage should be paid to the Most High: there is a temple, one not made with hands; the vaulted firmament: far in the woods, almost beyond the sound of city-chime, at intervals heard through the breezeless air.

235. As we perceive the shadow to have moved along the dial, but did not perceive its moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps, are perceivable only by the distance gone over.

236. When the proud steed shall know why man restrains his fiery course, or drives him o'er the plains; when the dull ox, why now he breaks the clod, is now a victim, and now Egypt's God: then shall man's pride and dullness comprehend his actions', passions', beings' use and end.

237. Jehovah, God of Hosts, hath sworn, saying: surely as I have devised so shall it be; and as I have purposed so shall it stand.

238. That day he wore a riding coat, but not a whit the warmer he: another was on Thursday brought, and ere the Sabbath he had three.

239. George, you must not laugh at me; I will not bear it. You forget what you are about when you ridicule me: I know more than you do about the lessons.

239. Brutus, bay not me: I'll not endure it. You forget yourself, to hedge me in: I am a soldier, older in practice, abler than yourself to make conditions.

240. I never heard a word about it before, said George, yesterday: who told you about it, Charles?

240. I never heard one word of it before, said my uncle Toby, hastily: how came he there, Trim?

241. Thou shalt pronounce this parable upon the King of Babylon; and shalt say: How hath the oppressor ceased.

LESSON XVI.

THE PARENTHESIS, CROTCHETS, AND BRACKETS.

A Parenthesis is a sentence, or part of a sentence enclosed between two curved lines like these ( )

The curved lines in which the parenthesis is enclosed are called Crotchets.

The parenthesis, with the crotchets which enclose it, is generally inserted between the words of another sentence; and may be omitted without injuring the sense.

The parenthesis should generally be read in a quicker and lower tone of voice than the other parts of the sentence in which it stands.

Sometimes a sentence is enclosed in marks like these [ ] *which are called Brackets.**

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* Although the Crotchet and the Bracket are sometimes indiscriminately used, the following difference in their use may generally be noticed: Crotchets are used to enclose a sentence, or part of a sentence, which is inserted *between the parts* of another sentence: Brackets are generally used to separate two subjects, or to enclose an explanation, note, or observation, standing by itself. When a parenthesis occurs within another parenthesis, Brackets enclose the former, and Crotchets enclose the latter. See No. 263.

Sentences which are included within Brackets, should generally be read like a parenthesis, in a quicker and lower tone of voice.

Examples.

242. I asked my eldest son (a boy who never was guilty of a falsehood) to give me a correct account of the matter.

243. The master told me that the lesson (which was a very difficult one) was recited correctly by every pupil in the class.

244. When they were both turned of forty (an age in which, according to McCowley, there is no dallying with life) they determined to retire, and pass the remainder of their days in the country.

245. Notwithstanding all this care of Cicero, history informs us, that Marcus proved a mere blockhead ; and that nature (who, it seems, was even with the son for her prodigality to the father) rendered him incapable of improving, by all the rules of eloquence, the precepts of philosophy, his own endeavors, and the most refined conversation in Athens.

246. Natural historians observe (for whilst I am in the country I must fetch my allusions from thence) that only the male birds have voices ; that their songs begin a little before breeding-time, and end a little after.

247. Dr. Clark has observed, that Homer is more perspicuous than any other author ; but if he is so (which yet may be questioned) the perspicuity arises from his subject, and not from the language itself in which he writes.

248. The many letters which come to me from persons of the best sense of both sexes (for I may pronounce their characters from their way of writing) do not a little encourage me in the prosecution of this my undertaking.

249 It is this sense which furnishes the imagination with its ideas ; so that by the pleasures of the imagination, or fancy (which I shall use promiscuously) I here mean such as arise from visible objects.

250. The stomach (cramm'd from every dish, a tomb of boiled and roast, and flesh and fish, where bile, and wind, and phlegm, and acid jar, and all the man is

one intestine war) remembers oft the school-boy's simple fare, the temperate sleeps, and spirits light as air.

251. William Penn was distinguished from his companions by wearing a blue sash of silk network, (which it seems is still preserved by Mr. Kett of Seethinghall, near Norwich) and by having in his hand a roll of parchment, on which was engrossed the confirmation of the treaty of purchase and amity.

252. Again, would your worship a moment suppose, ('tis a case that has happened and may be again) that the visage or countenance had not a nose, pray who would, or who could, wear spectacles then?

253. Upon this the dial-plate (if we may credit the fable) changed countenance with alarm.

254. To speak of nothing else, the arrival of the English in her father's dominions must have appeared (as indeed it turned out to be) a most portentous phenomenon.

255. Surely, in this age of invention something may be struck out to obviate the necessity (if such necessity exists) of so tasking the human intellect.

256. I compassionate the unfortunates now (at this very moment, perhaps,) screwed up perpendicularly in the seat of torture, having in the right hand a fresh nibbed patent pen, dipped ever and anon into the ink bottle, as if to hook up ideas, and under the outspread palm of the left hand a fair sheet of best Bath post, (ready to receive thoughts yet unhatched,) on which their eyes are rivetted with a stare of disconsolate perplexity, infinitely touching to a feeling mind.

257. Oh the unspeakable relief (could such a machine be invented) of having only to *grind* an answer to one of one's dear five hundred friends.

258. Have I not groaned under similar horrors, from the hour when I was first shut up (under lock and key, I believe,) to indite a dutiful epistle to an honored aunt?

259. To such unhappy persons, then, I would fain offer a few hints, (the fruit of long experience) which may prove serviceable in the hour of emergency.

260. If ever you should come to Mōdena, (where among other relics you may see Tassoni's bucket) stop at a palace near the Reggio gate, dwelt in of old by one of the Donati.

261. My father, and my uncle Toby (clever soul) were sitting by the fire with Dr. Slop; and Corporal Trim (a brave and honest fellow) was reading a sermon to them. As the sermon contains many parentheses, and affords an opportunity also of showing you a sentence in brackets, (you will observe that all the previous parentheses in this lesson are enclosed in crotchets) I shall insert some parts of it in the following numbers. [See No. 262, 263, &c.]

262. To have the fear of God before our eyes, and in our mutual dealings with each other, to govern our actions by the eternal measures of right and wrong: the first of these will comprehend the duties of religion; the second those of morality, which are so inseparably connected together, that you cannot divide these two tables, even in imagination (though the attempt is often made in practice) without breaking and mutually destroying them both. [Here my father observed that Dr. Slop was fast asleep.] I said the attempt is often made; and so it is; there being nothing more common than to see a man who has no sense at all of religion, and, indeed, has so much honesty as to pretend to none, who would take it as the bitterest affront, should you but hint at a suspicion of his moral character, or imagine he was not conscientiously just and scrupulous to the uttermost mite.

263. I know the banker I deal with, or the physician I usually call in [There is no need, cried Dr. Slop (waking) to call in any physician in this case,] to be neither of them men of much religion.

264. For a general proof of this, examine the history of the Romish Church: [Well, what can you make of that? cried Dr. Slop,] see what scenes of cruelty, murder, rapine, bloodshed, [They may thank their own obstinacy, cried Dr. Slop] have all been sanctified by religion not strictly governed by morality.

265. Experienced schoolmasters may quickly make a grammar of boys' natures, and reduce them all (saving some few exceptions) to certain general rules.

266. Ingenious boys, who are idle, think, with the hare in the fable, that, running with snails, (so they count the rest of their school-fellows,) they shall come soon enough to the post; though sleeping a good while before their starting.

LESSON XVII.

THE DASH.

The Dash is a straight mark like this —

The Dash is sometimes used to express a sudden stop, or change in the subject.

Sometimes the Dash requires a pause no longer than a comma, and sometimes a longer pause than a period.

The Dash is frequently used instead of Crotchets or Brackets, and a Parenthesis placed between two dashes. [*See number* 281.]

The Dash is sometimes used to precede something unexpected, as when a sentence beginning seriously ends humorously. [*See Numbers* 311 *to* 318.]

In the following sentences the Dash expresses a sudden stop, or change of the subject.

EXAMPLES.

267. If you will give me your attention I will show you — but stop, I do not know that you wish to see.

268. Alas! that folly and falsehood should be so hard to grapple with — but he that hopes to make mankind the wiser for his labors, must not be soon tired.

269. I stood to hear — I love it well — the rain's continuous sound; small drops, but thick and fast they fell, down straight into the ground.

270. He set up the most piercing and dreadful cries that fear ever uttered — I may well term them dreadful, for they haunted my sleep for years afterwards.

271. Each zone obeys thee — thou goest forth dread, fathomless, alone.

272. Please your honors, quoth Trim, the inquisition is the vilest ——. Prithee spare thy description, Trim. I hate the very name of it, said my father.

273. The fierce wolf prowls around thee — there he stands listening — not fearful, for he nothing fears.

274. The wild stag hears thy falling waters' sound, and tremblingly flies forward — o'er his back he bends his stately horns — the noiseless ground his hurried feet impress not — and his track is lost amidst the tumult of the breeze, and the leaves falling from the rustling trees.

275. The wild horse thee approaches in his turn. His mane stands up erect — his nostrils burn — he snorts — he pricks his ears — and starts aside.

276. The music ceased, and Hamish Fraser, on coming back into the shealing (or shed,) said, I see two men on horseback coming up the glen — one is on a white horse. Ay — blessed be God, that is the good priest — now will I die in peace. My last earthly thoughts are gone by — he will show me the salvation of Christ — the road that leadeth to eternal life.

277. There was silence — not a word was said — their meal was before them — God had been thanked, and they began to eat.

277. They hear not — see not — know not — for their eyes are covered with thick mists — they will not see.

278. The God of Gods stood up — stood up to try the assembled gods of earth.

279. And ye like fading autumn leaves will fall; your throne but dust — your empire but a grave — your martial pomp a black funereal pall — your palace trampled by your meanest slave.

280. To-day is thine — improve to-day, nor trust to-morrow's distant ray.

281. And thus, in silent waiting, stood the piles of stone and piles of wood; till Death, who in his vast affairs, never puts things off — as men in theirs — and thus, if I the truth must tell, does his work *finally* and *well* — winked at our hero as he passed, — Your house is finished, Sir, at last; a narrower house — a house of clay — your palace for *another* day.

282. For some time the struggle was most amusing — the fish pulling, and the bird screaming with all its might — the one attempting to fly, and the other to swim from its invisible enemy — the gander at one moment losing and the next regaining his centre of gravity.

The Dash is sometimes to be read as a period, with the falling inflection of the voice.

283. The favored child of nature, who combines in herself these united perfections, may justly be considered as the master-piece of creation — as the most perfect image of the Divinity here below.

284. Now launch the boat upon the wave — the wind is blowing off the shore — I will not live a cowering slave, in these polluted islands more.

285. The wind is blowing off the shore, and out to sea the streamers fly — my music is the dashing roar, my canopy the stainless sky — it bends above, so fair a blue, that heaven seems opening to my view.

286. He had stopped soon after beginning the tale — he had laid the fragment away among his papers, and had never looked at it again.

287. The exaltation of his soul left him — he sunk down — and his misery went over him like a flood.

288. May their fate be a mock-word — may men of all lands laugh out with a scorn that shall ring to the poles.

289. You speak like a boy — like a boy who thinks the old gnarled oak can be twisted as easily as the young sapling.

290. I am vexed for the bairns — I am vexed when I think of Robert and Hamish living their father's life — But let us say no more of this.

291. He hears a noise — he is all awake — again he hears a noise — on tiptoe down the hill he softly creeps — 'Tis Goody Blake! She is at the hedge of Harry Gill.

292. Mr. Playfair was too indulgent, in truth, and favorable to his friends — and made a kind of liberal allowance for the faults of all mankind — except only faults of baseness or of cruelty; against which he never failed to manifest the most open scorn and detestation.

293. Towards women he had the most chivalrous feelings of regard and attention, and was, beyond almost all men, acceptable and agreeable in their society — though without the least levity or pretension unbecoming his age or condition.

The Dash is sometimes to be read like a comma, with the voice suspended. [*See Lesson 9th.*]

294. Vain men, whose brains are dizzy with ambition, bright your swords — your garments flowery, like a plain in the spring-time — if truth be your delight, and virtue your devotion, let your sword be bared alone at wisdom's sacred word.

295. I have always felt that I could meet death with composure; but I did not know, she said, with a tremulous voice, her lips quivering — I did not know how hard a thing it would be to leave my children, till now that the hour is come.

296. The mountain — thy pall and thy prison — may keep thee.

297. And Babylon shall become — she that was the beauty of kingdoms, the glory of the pride of the Chaldeans — as the overthrow of Sodom and Gomorrah by the hand of God.

298. Our land — the first garden of liberty's tree — it has been and shall yet be the land of the free.

299. Earth may hide — waves ingulph — fire consume us, but they shall not to slavery doom us.

300. They shall find that the name which they have dared to proscribe — that the name of Mac Gregor is a spell.

301. You must think hardly of us — and it is not natural that it should be otherwise.

302. Delightful in his manners — inflexible in his principles — and generous in his affections, he had all that could charm in society, or attach in private.

303. The joys of life in hurried exile go — till hope's fair smile, and beauty's ray of light, are shrouded in the griefs and storms of night.

304. Day after day prepares the funeral shroud; the world is gray with age: — the striking hour is but an echo of death's summons loud — the jarring of the dark grave's prison door. Into its deep abyss — devouring all — kings and the friends of kings alike must fall.

305. No persuasion could induce little Flora to leave the shealing — and Hamish Fraser was left to sit with her all night beside the bed.

306. One large star arose in heaven — and a wide white glimmer over a breaking mass of clouds told that the moon was struggling through, and in another hour, if the upper current of air flowed on, would be apparent.

307. He was too weak, however, to talk — he could only look his thanks.

308. She made an effort to put on something like mourning for her son; and nothing could be more touching than this struggle between pious affection and utter poverty: a black riband or so — a faded black handkerchief, and one or two more such humble attempts to express by outward signs that grief that passeth show.

309. One great clime, whose vigorous offspring by dividing ocean are kept apart, and nursed in the devotion of freedom which their Fathers fought for and bequeathed — a heritage of heart and hand, and proud distinction from each other land, whose sons must bow them at a monarch's motion, as if his senseless sceptre were a wand full of the magic of exploded science — still one great clime, in full and free defiance, yet rears her crest, unconquered and sublime, above the far Atlantic.

The Dash sometimes precedes something unexpected; as when a sentence beginning seriously ends humorously.

310. Good people all, with one accord, lament for Madam Blaize; who never wanted a good word — from those who spoke her praise.

311. The needy seldom passed her door, and always found her kind; she freely lent to all the poor — who left a pledge behind.

312. She strove the neighborhood to please, with manner wondrous winning; and never followed wicked ways — except when she was sinning.

313. At church, in silks and satin new, with hoop of monstrous size, she never slumbered in her pew — but when she shut her eyes.

314. Her love was sought, I do aver, by twenty beaux, and more; the king himself has followed her — when she has walked before.

315. But now, her wealth and finery fled, her hangers-on cut short all; her doctors found, when she was dead — her last disorder mortal.

316. Let us lament, in sorrow sore; for Kent-street well may say, that, had she lived a twelve-month more — she had not died to-day.

The Dash is sometimes used with other pauses to lengthen them.

317. That God whom you see me daily worship, whom I daily call upon to bless both you and me and all mankind; whose wondrous acts are recorded in those Scriptures which you constantly read, — that God who created the heavens and the earth; who appointed his Son Jesus Christ to redeem mankind: — this God, who has done all these great things, who has created so many millions of men, with whom the spirits of the good will live and be happy forever; — this great God, the Creator of worlds of angels, and of men, is your Father and Friend.

318. It is not therefore, the use of the innocent amusements of life which is dangerous, but the abuse of them; — it is not when they are occasionally, but when they are constantly pursued; when the love of amusement degenerates into a passion, and when, from being an occasional indulgence, it becomes an habitual desire.

319. In every pursuit whatever gives strength and energy to the mind of man, experience teaches to be favorable to the interests of piety, of knowledge, and of virtue; — in every pursuit, on the contrary, whatever enfeebles or limits the powers of the mind, the same experience ever shows to be hostile to the best interests of human nature.

320. From the first hour of existence to the last, — from the cradle of the infant, beside which the mother watches with unslumbering eye, to the grave of the aged, where the son pours his last tears upon the bier of his father, — in all that intermediate time, every day calls for exertion and activity, and the moral honors can only be won by the steadfast magnanimity of pious duty.

321. They say they have bought it. — Bought it! Yes; — of whom? — Of the poor trembling natives who knew that refusal would be vain; and who strove to make a merit of necessity, by seeming to yield with grace, what they knew they had not the power to retain.

322. We gazed on the scenes, while around us they glowed, when a vision of beauty appeared on the cloud;

it was not like the sun, as at mid-day we view, nor the moon, that rolls nightly through star-light and blue.

323. It is not the lifeless mass of matter, he will then feel, that he is examining, — it is the mighty machine of Eternal Wisdom: the workmanship of Him, in whom every thing lives, and moves, and has its being.

324. The expanding rose, just bursting into beauty, has an irresistible bewitchingness; — the blooming bride led triumphantly to the hymeneal altar, awakens admiration and interest, and the blush of her cheek fills with delight; — but the charm of maternity is more sublime than all these.

325. But Winter has yet brighter scenes; — he boasts splendors beyond what gorgeous Summer knows, or Autumn, with his many fruits and woods, all flushed with many hues.

326. When suffering the inconveniences of the ruder parts of the year, we may be tempted to wonder why this rotation is necessary; — why we could not be constantly gratified with vernal bloom and fragrance, or summer beauty and profusion.

327. I feared, — said the youth, with a tear in his eye, — I feared that the brute's voice, and the trampling of the horse's feet would have disturbed her.

328. Then a spirit passed before my face; the hair of my flesh stood up: It stood still, but I could not discern the form thereof: an image was before mine eyes: — There was silence, and I heard a voice — Shall mortal man be more just than God?

The Dash is sometimes to be read as a question.

329. Is it not enough to see our friends die, and part with them for the remainder of our days — to reflect that we shall hear their voices no more, and that they will never look on us again — to see that turning to corruption which was but just now alive, and eloquent, and beautiful, with all the sensations of the soul?

330. He hears the ravens cry; and shall he not hear, and will he not avenge, the wrongs that his nobler animals suffer — wrongs that cry out against man from youth to age, in the city and in the field, by the way, and by the fireside?

331. Can we view their bloody edicts against us — their hanging, heading, hounding, and hunting down an ancient and honorable name — as deserving better treatment than that which enemies give to enemies?

332. Are these the pompous tidings ye proclaim, lights of the world, and demi-gods of fame? Is this your triumph — this your proud applause, children of Truth, and champions of her cause?

333. Still what are you but a robber — a base, dishonest robber? [*See Lesson 3d, page 7th.*]

334. Was there ever a bolder captain of a more valiant band? Was there ever — but I scorn to boast.

335. And what if thou shalt fall unnoticed by the living — and no friend take note of thy departure?

336. Seest thou yon lonely cottage in the grove — with little garden neatly planned before — its roof deep-shaded by the elms above, moss-grown, and decked with velvet verdure o'er?

337. What shall we call them? — Piles of chrystal light — a glorious company of golden streams — lamps of celestial ether burning bright — suns lighting systems with their joyous beams? [*See Lesson 5th, page 8th.*]

338. Can you renounce a fortune so sublime — such glorious hopes — your backward steps to steer, and roll, with vilest brutes, through mud and slime? No! no! your heaven-touched hearts disdain the sordid crime!

The Dash is sometimes to be read like an exclamation.

339. Now for the fight — now for the cannon-peal — forward — through blood, and toil, and cloud, and fire!

340. They shake — like broken waves their squares retire, — on them, hussars! Now give them rein and heel; think of the orphaned child, the murdered sire: — earth cries for blood, — in thunder on them wheel! This hour to Europe's fate shall set the triumph seal!

341. What dreadful pleasure! there to stand sublime, like shipwrecked mariner on desert coast, and see the enormous waste of vapor, tossed in billows lengthening to the horizon round, now scooped in gulfs, with mountains now embossed — and hear the voice of mirth and song rebound, flocks, herds, and waterfalls, along the hoar profound!

342. The chain of being is complete in me; in me is matter's last gradation lost, and the next step is spirit — Deity! I can command the lightning, and am dust!

343. Sadly to Blount did Eustace say, Unworthy office here to stay! no hope of gilded spurs to-day — but, see, look up — on Flodden bent, the Scottish foe has fired his tent.

344. Good God! that in such a proud moment of life, worth ages of history — when, had you but hurled one bolt at your bloody invader, that strife between freemen and tyrants had spread through the world; that then — O, disgrace upon manhood! e'en then you should falter — should cling to your pitiful breath, cower down into beasts, when you might have stood men; and prefer a slave's life to a glorious death!

345. Beneath the very shadow of the fort, where friendly swords were drawn, and banners flew, ah! who could deem that foot of Indian crew was near? — Yet there, with lust of murderous deeds, gleamed like a basilisk, from woods in view, the ambushed foeman's eye — His volley speeds, and Albert — Albert — falls! the dear old father bleeds!

346. Above me are the Alps, the palaces of Nature, whose vast walls have pinnacled in clouds their snowy scalps, and throned Eternity in icy halls of cold sublimity, where forms and falls the avalanche — the thunderbolt of snow!

347. Now, now, the secret I implore; out with it — speak — discover — utter!

348. Peace! I'd not go if staying here would strew his hoar hairs in the tomb — not stir, by heaven! Must I toss counters? sum the odds of life, when honor points the way? — When was the blood of Douglas precious in a noble cause?

349. How has expectation darkened into anxiety — anxiety into dread — and dread into despair! Alas! not one memento shall ever return for love to cherish. All that shall ever be known is, that she sailed from her port, and was never heard of more.

350. A measure of corn would hardly suffice me fine flour enough for a month's provision, and this arises to above six score bushels; and many hogsheads of wine and other liquors have passed through this body of mine —

this wretched strainer of meat and drink! And what have I done all this time for God and man? What a vast profusion of good things upon a useless life and a worthless liver!

351. Ay, cluster there, cling to your masters; judges, Romans — slaves!

LESSON XVIII.

THE HYPHEN.

The Hyphen is a little mark like this - *It resembles a dash, but is not so long.*

The Hyphen is used to separate the syllables of a word; or to make one word of two: as semi-circle, sea-water.

When there is not room enough in the line for the whole of a word, some of its syllables are put into the line with a Hyphen, and the remainder in the next line: as Extraordinary.

When a Hyphen is placed over the letters a, e, i, o, u, or y, it shows that they have their long sound.

[The pupil may tell for what purpose the Hyphen is used in the following words.]

352. Extrāneous, sea-water, semi-circle, demi-gods, Seething-hall, Moss-side, plane-trees, bed-side, Birk-knowe, over-canopied, toil-hardened, grey-haired, to-morrow, Sabbath-day, Sardanapālus, ill-requited, thunder-cloud, Europēan, Epicurēan, pine-covered, clay-cold, snow-clad, parish-clerk, night-steed, moon-eyed, āzure, all-wise, ēdict, fellow-creatures, īcy, well-founded, ōmega, fellow-feeling, ūniform, prophesȳ, earth-born, far-wandering, storm-clouds, hymenēal, chāmber, ēither, fāiry, lēver, āpiary, cūlinary.

LESSON XIX.

ELLIPSIS.

Ellipsis means an omission of some word or words. Sometimes a sentence is unfinished, or some parts of it are purposely omitted; and the mark which indicates an ellipsis, is put in the place of that which is left out.

An Ellipsis is sometimes indicated by a mark like this ————, *which resembles a dash lengthened.*

Sometimes the Ellipsis is denoted by asterisks or stars like these * * * * * *

Sometimes the Ellipsis is marked by small dots or periods like these . . . . . .

And sometimes the Ellipsis is indicated by hyphens like these - - - - - - - - - - - -

The Ellipsis sometimes so closely resembles a dash that it is scarcely distinguishable from it.

The voice is generally suspended at an Ellipsis; but the falling inflection is frequently used, when the Ellipsis follows a question, or exclamation. In some of the following sentences the Dash and Ellipsis are both used.

Examples.

353. Hast thou ——— But how shall I ask a question which must bring tears into so many eyes?

354. The air breathes invitation; easy is the walk to the lake's margin, where a boat lies moored beneath her sheltering tree. —

* * * * * * * * * *

Forth we went, and down the valley, on the streamlet's bank, pursued our way, a broken company, mute or conversing, single, or in pairs.

355. Who is here so vile, that will not love his country? if any, speak; for him have I offended, — I pause for a reply ————————

None! then none have I offended.

356. It is in vain to explain: — the time it would take to reveal to you ————————

Satisfy my curiosity in writing then.

357. Indeed he is very ill, Sir, —— Can't help it. —— We are very distressed, —— Can't help it. —— Our poor children, too —— Can't help that, neither.

358. Now if he had married a woman with money, you know, why then . . . . . .

The suppliant turned pale, and would have fainted.

359. I have been, my dear S . . . . . on an excursion through the counties which lie along the eastern side of the Blue Ridge.

360. You have my answer: * * * —let my actions speak.

361. No, no, Dionysius; remember that it was I alone who displeased thee: Damon could not ———

362. If *he* were all —— Remember haughty Henry, the nephew of his wife, whose word could speed a veteran army to his kinsman's aid.

363. I would not wound thee, Douglas, well thou knowest; but thus to hazard on a desperate cast thy golden fortunes ————

364. For thy father's sake ————

Peace! I'd not go if staying here would strew his hoar hairs in the tomb —— not stir, by heaven!

365. Nay, hear me, hear me, Douglas ——

—Talk to me of dangers? Death and shame! is not my race as high, as ancient and as proud as thine?

366. Still must I wonder; for so dark a cloud ——

Oh deeper than thou think'st I've read thy heart.

367. Your grace will pardon me for obeying ——

Say no more, my child, you are yet too raw to make proper distinctions.

368. Let them - - - - or suppose I address myself to some particular sufferer — there is something more confidential in that manner of communicating one's ideas — as Moore says, Heart speaks to heart — I say, then, take especial care to write by candle-light.

369. To such unhappy persons, in whose miseries I deeply sympathize - - - - - Have I not groaned under similar horrors?

370. *That* spares manual labor —this would relieve from mental drudgery, and thousands yet unborn - - - - But hold! I am not so sure that the female sex in general may quite enter into my views on the subject.

371. I am glad to see you well: Horatio —— or I do forget myself.

372. Would I had met my dearest foe in heaven, or ever I had seen that day, Horatio!

My father —— methinks I see my father.

LESSON XX.

APOSTROPHE, QUOTATION, AND DIÆRESIS.

An Apostrophe is a mark which differs from a comma only in being placed above the line; thus ’

The Apostrophe shows that some letter or letters are left out, as ’Tis *for* It is, tho’ *for* though, lov’d *for* loved.

The Apostrophe is likewise used in Grammar to point out the possessive case; as John’s book.

A Quotation consists of four commas or apostrophes; two placed at the beginning and two at the end of a word, sentence, or part of a sentence. The two which are placed at the beginning are inverted, or upside down.

A Quotation shows that the word or sentence was spoken by some one, or was taken from some other author.

A Diæresis consists of two periods placed over a vowel; thus, ä.

The Diæresis shows that the letter over which it is placed is to be pronounced separately; as Creätor, Zoönomia, aërial.

[In this Lesson the pupil is to recognize each of the above mentioned marks, and explain their use.]

EXAMPLES.

373. The fox-howl’s heard on the fell (or hill) afar.

374. The kindling fires o’er heaven so bright, look sweetly out from yon azure sea.

375. Banished from Rome! what’s banished, but set free from daily contact of the things I loathe? “Tried and convicted traitor” — Who says this? Who’ll prove

it, at his peril, on my head? "Banished?" — I thank you for't. It breaks my chain! I held some slack allegiance till this hour — but now my sword's my own.

376. Your Consul's merciful. For this all thanks. He *dares* not touch a hair of Cataline. "Traitor!" I go —— but I return. This —— trial! Here I devote your Senate! I've had wrongs, to stir a fever in the blood of age. * * * * * This day is the birth of sorrows.

377. The eye could at once command a long-stretching vista, seemingly closed and shut up at both extremities by the coälescing cliffs.

378. It seemed like Laocoön struggling ineffectually in the hideous coils of the monster Python.

379. In those mournful months, when vegetables and animals are alike coërced by cold, man is tributary to the howling storm, and the sullen sky; and is, in the pathetic phrase of Johnson, a "slave to gloom."

380. I would call upon all the true sons of humanity to coöperate with the laws of man and the justice of heaven in abolishing this "cursed traffic."

381. Come, faith, and people these deserts! Come and reänimate these regions of forgetfulness.

382. I am a professed lucubrator, and who so well qualified to delineate the sable hours, as

"A meagre, muse-rid mope, adust and thin."

383. He forsook, therefore, the bustling tents of his father, the pleasant "South country" and "well of Lahairoi;" he went out and pensively meditated at the eventide.

384. The Grecian and Roman philosophers firmly believed that "the dead of midnight is the noon of thought."

385. Young observes, with energy, that "*an undevout astronomer is mad.*"

386. Young Blount his armor did unlace, and, gazing on his ghastly face, said—"By Saint George, he's gone! that spear-wound has our master sped; and see the deep cut on his head! Good night to Marmion!" — "Unnurtured Blount! thy brawling cease: he opes his eyes," said Eustace, "peace!" —

387. The first sentence, with which he broke the awful silence, was a quotation from Rousseau: "Socrates died like a philosopher, but Jesus Christ like a God!"

388. A celebrated modern writer says, "Take care of the minutes, and the hours will take care of themselves." This is an admirable remark, and might be very seasonably recollected when we begin to be "weary in well doing," from the thought of having much to do.

389. I've seen the moon gild the mountain's* brow; I've watched the mist o'er the river stealing; but ne'er did I feel in my breast till now, so deep, so calm, and so holy a feeling: 'Tis soft as the thrill which memory throws athwart the soul in the hour of repose.

390. Blest be the day I 'scaped the wrangling crew from Pyrrho's* maze and Epicurus'* sty; and held high converse with the godlike few, who to th' enraptured heart, and ear, and eye, teach beauty, virtue, truth, and love, and melody.

391. But thou, who Heaven's* just vengeance dar'st defy, this deed, with fruitless tears, shalt soon deplore.

392. O Winter! ruler of the inverted year! thy scatter'd hair with sleet-like ashes fill'd, thy breath congeal'd upon thy lips, thy cheeks fring'd with a beard made white with other snows than those of age, thy forehead wrapt in clouds, a leafless branch thy sceptre, and thy throne a sliding car, indebted to no wheels, but urg'd by storms along its slipp'ry way, I love thee, all unlovely as thou seem'st, and dreaded as thou art!

393. For, as I passed by, and beheld your devotions, I found an altar with this inscription, "To THE UNKNOWN GOD." Whom therefore ye ignorantly worship, him declare I unto you.

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* The Apostrophe in these words is the sign of the possessive case.

LESSON XXI.

THE ASTERISK, OBELISK, DOUBLE OBELISK, SECTION, PARALLELS, PARAGRAPH, INDEX, CARET, BREVE, AND BRACE.

The pupil will take particular notice of the following marks, so that he may call them by name, and explain their use in the following lesson.

This mark	*	is called an Asterisk, or Star.
This mark	†	is called an Obelisk.
This mark	‡	is called a Double Obelisk.
This mark	¶	is called a Paragraph.
This mark	§	is called a Section.
These marks	‖	are called Parallels.

The Asterisk, Obelisk, Double Obelisk, Paragraph, Section, Parallel, and sometimes figures, or letters, are used to show that there is a note at the bottom of the page. When many notes occur on a page, these marks are sometimes doubled. [*See next page.*]

The Paragraph ¶ *is used to show the beginning of a new subject.*

The Section § *is also used to divide chapters into less parts.*

The Index or Hand ☞ *points to something which requires particular attention.*

The Breve ⏑ *is placed over a letter to show that it has a short sound; as* Hĕlĕna.

The Brace } *is used to unite several lines of poetry, or to connect a number of words with one common term.*

The Caret ∧ *is never used in printed books; but in writing it shows that something has accidentally been left out; as* George has recited his lesson.
∧

☞When several Asterisks or Stars are placed together, they represent an Ellipsis. [See Lesson 19th.]

Examples.

394. Many persons pronounce the word Heleĕna,* incorrectly. They call it Helēna.

395. The lĕprosy, therefore, of Naäman shall cleave unto thee. * * * * And he went out from his presence a lĕper as white as snow.

396. The Cougar† is the largest animal of the cat kind, found in North America; and has occasionally received the name of the American lion, from the similarity of its proportions and color to those of the lion of the old world.

397. The keeper of the elephant gave him a gallon of arrack‡ which rendered the animal very furious.

398. I fell upon my knees on the bank, with my two servants, and the drogoman§ of the mŏnăstĕry.

399. The history of Joseph is exceedingly interesting and instructive.‖

400. It was a cave, a huge recess, that keeps, till June, December's snow; a lofty precipice in front, a silent tarn¶ below.

401. C-e-o-u-s,
C-i-o-u-s,
S-c-i-o-u-s,
T-i-o-u-s,
} are pronounced like shŭs.

402. See where the rector's** splendid mansion stands, embosomed deep in new enclosed lands,—lands wrested from the indigent and poor, because forsooth he holds the village cure.††

403. When the young blood danced jocund through his veins, 'tis said his sacred stole‡‡ received some stains.

404. Their wants are promised Bridewell,‖‖ or the stocks.

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* This is the name of a small island situated on the west of Africa.

† Pronounced *Coo'-gar.* The name given to this animal, by the country people, generally, is *painter,* evidently a corruption of *panther.*

‡ *Arrack* is a very strong spirituous liquor.

§ *Drogoman* means an interpreter.

‖ The whole history of *Joseph* will be found in the Bible; from the 37th chapter to the end of the book of Genesis.

¶ *Tarn* is a small *lake,* high up in the mountains.

** A clergyman. †† Cure,—The office of a clergyman.

‡‡ Stole,—A long robe worn by the clergy of England.

‖‖ Bridewell,—A house of correction.

LESSON XXII.

ACCENT.

Accent is the peculiar tone or force given to some letter or syllable of a word.

There are three accents, the Acute, the Grave, and the Circumflex.

The Acute accent is noted by a mark like this ' placed over a letter or syllable, as in the word Epicuréan.

The Grave accent is represented by a mark like this ` placed over a letter or syllable, as in the word Clessàmmor.

The Circumflex accent is distinguished by a mark like this ^ placed over a letter or syllable.

The letter or syllable over which either of the accents is placed, is to be pronounced more forcibly than the other parts of the same word, as Rec'ognize, Reuthàmir, Fingâl.

The word or syllable over which the acute accent is placed, must be pronounced with the rising inflection of the voice: as Rec'ognize, Epicure'an, Ac'ceptable.

The word or syllable over which the grave accent is placed must be pronounced with the falling inflection of the voice, as Reuthàmir, Clessàmmor.

The word or syllable over which the Circumflex accent is placed, must be pronounced partly with the rising and partly with the falling inflection of the voice. If it begin with the rising and end with the falling, it is called the falling circumflex; but if it begin with the falling and end with the rising, it is called the rising circumflex.

The Circumflex accent is sometimes used to express the broad sound of a letter, as in Fingâl, *in which the* a *is pronounced as in the word* Fall.

In every word of more than one syllable there is one (and sometimes more than one) which must be pronounced more forcibly than the others; and the acute accent is often used to show which this syllable is. The syllable thus pronounced is called the acented syllable, as Cap'illary, red'olent, ax'iom.

The acute, grave, and circumflex accents, are sometimes used to direct the management of the voice in reading sentences; the acute accent indicating the rising, the grave the falling inflection of the voice, and the circumflex both the rising and falling united. When the circumflex is used to indicate a sound commencing with the rising and ending with the falling inflection, it is printed thus, ˆ; but when the sound commences with the falling and ends with the rising inflection, it is printed thus, ˇ, which the pupil will perceive is the same mark inverted.

[The pupil may now read the following sentences, recollecting to manage his voice when he meets the respective marks of accent, as directed above.]

405. Did they recite corréctly, or ìncorrectly?
406. They recited corrèctly, not íncorrectly.
407. Did they speak próperly, or ìmproperly?
408. They spoke próperly, not ímproperly.
409. Did Charles go wíllingly, or ùnwillingly?
410. Charles went wìllingly, not únwillingly.
411. Did you say Epicúrean, or Epicurèan?
412. I said Epicurèan, not Epicúrean. I know better than to say sô.
413. You must not say accep'table, but ac'ceptable.
414. You must not pronounce that word recògnise, but récognize.
415. We must act accòrding to the law, not cóntrary to it.
416. Did he say wísdom, or wìsdom?
417. He said wìsdom, not wísdom.
418. What must the King do nòw? Must he submít?
The King shall dò it: must he be depósed?
The King shall be contènted: must he lose
The name of Kíng? — let it gò!
419. I'll give my jéwels, for a set of bèads;
My gorgeous pálace, for a hèrmitage;
My gay appárel, for an almsman's gòwn;
My figured góblets, for a dish of woòd;
My scéptre, for a painter's wàlking staff;
My súbjects, for a pair of carved sàints:
And my large kíngdom, for a little gràve;
A little, little gràve—an obscure gràve.

420. Art thou poór? Show thyself àctive and indùstrious, pèaceable and contènted: Art thou weálthy? Show thyself benèficent and chàritable, condescénding and humane.

421. This corrùptible must put on íncorruption, and this mórtal must put on immortàlity.

422. Relígion raises men above themsélves; írreligion sinks them beneath the brùtes.

423. And if you dó, you will but make it blûsh, and glow with shame of your proceédings, Hubért.

424. Hamlét, you have your father much offènded.

425. Madam, yôu have my father much offended.

426. If you said sŏ, then I said sô.

427. Nó, say you; did he say Nó? He dìd; he said Nò.

428. Is the goódness, or the wìsdom of the divine Being, more manifest in this his proceeding?

429. Shall we in your person crówn the author of the public calamities, or shall we destròy him?

430. From whence can he produce such cogent exhortations to the practice of every vìrtue, such ardent excitement to piety and devòtion, and such assistance to attain' them, as those which are to be met with throughout every page of these inimitable writings?

431. Where, amidst the dark clouds of Pagan philosophy, can he show us such a clear prospect of a future stàte, the immortality of the sòul, the resurrection of the deàd, and the general júdgment, as in St. Paul's first epistle to the Corinthians?

432. Would it not employ a beau prettily enough, if, instead of eternally playing with his snuff-box, he spent some time in máking one?

433. Would an infinitely wise Being make such glorious beings for so méan a purpose? Can he delight in the production of such abórtive intelligences, such shórt-lived reasonable beings? Would he give us talents that are not to be exérted, capacities that are not to be grátified?

434. Whither shall I turn? Wretch that I ám! to what place shall I betàke myself? Shall I go to the cápitol? Alas! it is overflowed with my brother's bloòd! Or shall I retire to my hoùse? Yet there I behold my mother plunged in misery, weeping and despàiring!

435. King Agrippa, believest thou the próphets? I knòw that thou believest.

436. Art thoú he that should come, or shall we look for anòther?

437. The baptism of Jòhn, was it from héaven,—or of mèn?

438. Will you gó — or stày? Will you rìde, — or wàlk? Will you go to-dáy, — or to-mòrrow?

439. Did you see hím, — or his bròther? Did he travel for héalth, — or plèasure?

440. Did he resemble his fáther — or his mòther? Is this book yoúrs — or mìne?

441. Was it ar'med, say you? 'Armed, my lord. From top to tóe? My lord, from head to foòt.

442. Then saw you not his fáce? Oh yès, my lord, he worè his beaver úp.

443. I did not say a bétter soldier, but an èlder.

444. Aim not to shów knowledge, but to acquìre it.

445. Did I say gó, — or gò?

446. Hènce! — hòme, you idle creatures, get you hòme. You blòcks, you stònes! you wòrse than senseless things!

447. Get thee behínd me, Sátan. Nò. You did not read that rìght. You should say, Get thee behìnd me, Sàtan.

448. 'Angels and ministers of gràce, defend us.

449. Jèsus, Màster! have mercy on us.

450. Charity suffereth long, and is kind; charity ènvieth not; charity vaùnteth not itself; is not puffed ùp; doth not behave itself unseèmly; seeketh not her own; is not easily provóked; thinketh no evìl.

451. And though I have the gift of pròphecy, and understand all mysteries, and all knòwledge; and though I have all faith, so that I could remove moùntains, and have not chárity, I am nòthing.

452. I tell you, though yóu, though all the wórld, though an angel from heáven should declare the truth of it, I could not believe it.

453. I tell you, though yòu, though all the wòrld, though an angel from heàven should declare the truth of it, I could not believe it.

454. You wróng me every way, you wróng me, Brutus.

455. You wròng me every way, you wròng me, Brutus.

456. Are you going to Bóston? What did you ask me? Are you going to Bòston?

457. They tell ûs to be moderate; but thĕy, thĕy are to revel in profusion.

458. I see thou hast learned to râil.

459. I know that thou art a scoûndrel.

460. Such trifling would not be admitted in the intercourse of mèn, and do you think it will avail more with Almighty Gŏd?

LESSON XXIII.

EMPHASIS.

By Emphasis is meant the force or loudness of voice by which we distinguish the principal word or words in a sentence.

To emphasize a word means to pronounce it in a loud or forcible manner.

The meaning of a sentence, especially if be a question, often depends upon the proper placing of the emphasis. Thus: in the sentence, Shall you ride to town to-day? if the emphasis be placed upon *ride*, the question will be, Shall you RIDE to town to-day?—and it may be answered, No, I shall not ride, I shall walk. If the emphasis be placed upon *you*, the question then becomes, Shall YOU ride to town to-day? and the answer may be, No, I shall not go myself, I shall send my son. If the emphasis be placed on *town*, the question then becomes, Shall you ride to TOWN to day? and the answer may be, No, I shall not ride to TOWN, but I shall ride into the country. If the emphasis be placed upon *day*, the question then becomes, Shall you ride to town TO-DAY? and the answer may be, No, I shall not go to-day, but I shall to-morrow.

In reading the following sentences, the pupil will emphasize the words in capital letters.

461. You were paid to FIGHT against Alexander, not to RAIL at him.

462. And Saul said unto Michael, why hast thou DECEIVED me so?

463. Then said the High Priest are these things SO?

464. Exercise and temperance strengthen even an INDIFFERENT constitution.

465. AGAIN to the battle Achaians.

466. I that denied thee GOLD, will give my HEART.

467. You wronged YOURSELF to write in such a case.

468. The fault, dear Brutus, is not in our STARS; but in OURSELVES, that we are underlings.

469. And why beholdest thou the *mote* that is in thy brother's eye, but considerest not the BEAM that is in thy OWN eye?

470. And Nathan said unto David, THOU art the man.

471. A day, an HOUR of virtuous liberty, is worth a whole eternity of bondage.

472. I'm tortured even to madness when I THINK of the proud victor.

473. 'Tis all a libel, PAXTON, Sir, will say:—
Not yet, my friend! TO-MORROW, faith, it may;
And for that very cause I print TO-DAY.

474. The men whom nature's works can charm, with GOD HIMSELF hold converse; grow familiar day by day with his conceptions, ACT upon his plan, and form to HIS the relish of their souls.

475. It is equally unjust in thee to put DAMON or ME to death: but PYTHIAS were unjust, did he let Damon suffer a death that the tyrant prepared only for PYTHIAS.

476. What! does life DISPLEASE thee?
Yes; it displeases me when I see a TYRANT.

477. BETRAYEST thou the Son of man with a kiss.

478. Betrayest THOU the Son of man with a kiss.

479. Betrayest thou the SON of man with a kiss.

480. Betrayest thou the Son of MAN with a kiss.

481. Betrayest thou the Son of man with a KISS.

482. The firmest works of MAN, too, are gradually giving way.

483. And THOU must sail upon this sea, a long eventful voyage. The wise MAY suffer wreck — the foolish MUST.

484. My ear is PAINED, my soul is SICK, with every day's report of wrong and outrage, with which earth is FILLED. There is no FLESH in man's obdurate heart, — it does not FEEL for man.

485. Slaves cannot BREATHE in England; if their lungs receive our air, that moment they are FREE.

LESSON XXIV.

PRIMARY AND SECONDARY EMPHASIS.

In sentences where several words are to be emphasized, some words receive a stronger emphasis than others. This leads to a distinction, called primary *and* secondary *emphasis. The primary emphasis is the strongest emphasis. The secondary emphasis is the weaker emphasis; of which, there are several degrees.*

In the following sentences, the words in LARGE CAPITALS are to receive the primary emphasis. Those IN SMALL CAPITALS, or *Italic*, are to receive the secondary emphasis.

486. What STRONGER breastplate than a heart *untainted!* THRICE is he armed that hath his quarrel JUST: and he but *naked* though locked up in STEEL, whose *conscience* with *injustice* is corrupted.

487. But winter has yet BRIGHTER scenes; — he boasts splendors BEYOND what gorgeous SUMMER knows, — or AUTUMN with her many fruits and woods all flushed with many hues.

488. *Boisterous* in speech, in action *prompt* and *bold*,
He *buys*, he SELLS, — he STEALS, he KILLS for gold.

488. The combat *deepens.* ON, *ye brave,* who rush to *glory* or the GRAVE! WAVE, Munich, all thy *banners* WAVE, and CHARGE with all thy *chivalry.*

489. Oh fear not thou to DIE! But rather fear to LIVE; for life has thousand SNARES thy feet to try, by peril, pain, and strife.

490. Yea! long as Nature's humblest child hath kept her temple undefiled by sinful sacrifice, Earth's fairest scenes are all HIS OWN: he is a MONARCH, and his *throne* is built amid the *skies*.

491. Misses! the *tale* that I relate this LESSON seems to carry — Choose not alone a proper MATE, but proper TIME to marry.

492. Son of night, RETIRE; call thy winds and fly: WHY dost thou come to my presence with thy shadowy arms? Do I FEAR thy GLOOMY FORM, dismal spirit of Loda? WEAK is thy shield of clouds; FEEBLE is that meteor thy *sword*.

493. My dwelling is *calm*, above the clouds; the fields of my rest are *pleasant*.

DWELL then in thy *calm field*, and let *Comhal's* son be forgot. Do *my* steps ascend, from my hills into THY peaceful plains? Do *I* meet *thee*, with a *spear*, in thy *cloud*, spirit of dismal Loda? Why then dost thou *frown* on Fingal? — or shake thine airy *spear?* But thou frownest in VAIN; I never fled from mighty MEN. And shall the sons of the WIND frighten the KING OF MORVEN? NO; he knows the *weakness* of their arms.

494. Yonder schoolboy, who plays the truant, says, the proclamation of peace was NOTHING to the show; and even the chairing of the members at ELECTION, would not have been a *finer* sight than THIS; only that red and green are prettier *colours* than all this morning.

495. The text is gospel wisdom. I would RIDE the camel, — yea LEAP him FLYING, through the needle's eye, as *easily* as such a *pampered* soul could *pass* the narrow gate.

496. Why judge you then so HARDLY of the dead? For what he left UNDONE: — for sins, not ONE of which is *mentioned* in the ten commandments.

497. Though you may THINK of a *million* strokes in a minute, you are required to EXECUTE but *one*.

498. Not thirty TYRANTS now enforce the chain, but every CARLE can lord it o'er thy land.

499. HEREDITARY BONDMEN! Know ye *not*, — who would be free THEMSELVES must *strike* the *blow?* By THEIR *right arm* the conquest must be wrought: — Will GAUL or MUSCOVITE redress ye? — N^! True they

may lay your proud despoilers low; but not for YOU will freedom's altars flame.

500. A THOUSAND YEARS scarce serve to FORM a state; an HOUR may lay it in the dust.

501. He prayed but for LIFE — for LIFE he would give all he had in the world; — it was but LIFE he asked — LIFE, if it were to be prolonged under tortures and privations; — he asked only BREATH, though it should be drawn in the damps of the lowest caverns of their hills.

502. I could have BID you LIVE, had life been to YOU the same *weary* and *wasting* burden that it is to ME.

503. Be the *combat* our OWN! and we'll perish or conquer MORE PROUDLY ALONE; for we have sworn by our country's assaulters, that living we WILL be VICTORIOUS, or that dying our deaths shall be GLORIOUS.

504. *Earth* may hide — WAVES ingulph — FIRE consume us, but they SHALL not to SLAVERY doom us.

505. If they *rule*, it shall be o'er our ASHES and GRAVES: but we have smitten them ALREADY with *fire* on the WAVES, and new triumphs on LAND are before us. *To the* CHARGE! — HEAVEN'S banner is o'er us.

506. FALSE WIZARD AVAUNT! I have marshalled my clan: their SWORDS are a THOUSAND, their BOSOMS are ONE.

507. What means this SHOUTING? I do fear, the people choose Cæsar for their KING.

Ay, do you FEAR it? Then must I think you would not HAVE it so.

508. I speak not to DISPROVE what Brutus spoke; but here I am to speak what I do KNOW.

509. But YESTERDAY, the word of Cæsar might have stood against the WORLD. Now *lies* he *there*, and none so poor to do him reverence.

510. He was my FRIEND; *faithful* and *just* to me: but BRUTUS says he was AMBITIOUS; and Brutus is an HONOURABLE man. He hath brought many captives home to Rome, whose ransoms did the GENERAL coffers fill: Did THIS in Cæsar seem AMBITIOUS? When that the poor have CRIED, Cæsar hath WEPT. AMBITION should be made of STERNER stuff. Yet Brutus says he WAS *ambitious;* and Brutus is an *honorable* man. You all did

see, that, on the *Lupercal*, I THRICE presented him a kingly CROWN; which he did *thrice* REFUSE. Was THIS AMBITION? Yet Brutus SAYS he was ambitious; and sure *he* is an honorable man.

LESSON XXV.

DISTINCTNESS OF ARTICULATION.

In order to exercise the voice, and acquire distinctness of articulation, the pupil is required in this lesson, to pronounce (as well as he can) certain letters, which do not constitute a word, and then the words in which the same letters occur. It is not designed that he should call the letters by name, but endeavor to pronounce the sound which they represent when united.

Sound the following letters and then the words which follow, in which the same letters occur. Be particularly careful to give a clear and distinct sound to every letter.

Aw. Law, saw, draw.
Or. For, nor.
Bd. Orbed, probed.
Bdst. Robb'dst, prob'dst.
Bl. Able, table, cable, abominable.
Bld. Troubl'd, humbl'd, tumbl'd.
Bldst. Troubl'dst, crumbl'dst, tumbl'dst.
Blz. Troubles, crumbles, tumbles.
Blst. Troubl'st, crumbl'st, tumbl'st.
Br. Brand, strand, grand.
Bs. Ribs, cribs, fibs, nibs.
Dl. Candle, handle, bridle, saddle.
Dld. Handl'd, bridl'd, saddl'd.
Dlz. Candles, handles, bridles, saddles.
Dlst. Fondl'st, handl'st, bridl'st.
Dr. Drove, draw, drink, drive.
Dz. Deeds, reeds, feeds, seeds.
Dth. Breadth, width.
Dths. Breadths, widths.
Fl. Flame, fling, flounce, fly, flew.
Fld. Trifl'd, stifl'd, rifl'd.

Flst. Trifl'st, stifl'st, rifl'st.
Flz. Trifles, rifles, stifles, ruffles.
Fr. Frame, France, frown, front.
Fs. Laughs, quaffs, staffs, raffs, muffs.
Fst. Laugh'st, quaff'st.
Ft. Waft, raft, graft.
Fts. Wafts, grafts, rafts.
Ftst. Waft'st, graft'st.
Gd. Bragg'd, begg'd, pegg'd.
Gdst. Bragg'dst, begg'dst, pegg'dst.
Gl. Glow, glance, glide, gluck, glad.
Gld. Haggl'd, struggl'd, mangl'd, strangl'd.
Gldst. Haggl'dst, struggl'dst, mangl'dst, strangl'st.
Glz. Mangles, strangles, struggles.
Glst. Mangl'st, strangl'st, struggl'st.
Gr. Grave, grand, grow, grind, ground.
Gz. Pigs, figs, begs, pegs, cags, nags.
Gst. Bragg'st, begg'st.
Jd. Hedged, fledged, wedged, caged.
Kl. Uncle, carbuncle, ankle, crankle, rinkle.
Kld. Rankl'd, tinkl'd, knuckl'd, truckl'd.
Klz. Truckles, ankles, rinkles, uncles.
Klst. Truckl'st, rinkl'st, buckl'st.
Kldst. Truckl'dst, rinkl'dst, bukl'dst.
Kn. Blacken, broken, spoken.
Knd. Blacken'd, reckon'd, beckon'd.
Knz. Blackens, reckons, beckons.
Knst. Black'nst, reck'nst, beck'nst.
Kndst. Black'ndst, reck'ndst, beck'ndst.
Kr. Croney, crumble, crank, crankle.
Ks. Thinks, brinks, sinks, thanks.
Kst. Think'st, sink'st, thank'st.
Ct. Sack'd, thwack'd, crack'd, smack'd.
Lb. Elb, bulb.
Lbd. Bulb'd.
Lbz. Elbs, bulbs.
Ld. Hold, told, fold, sold, scold, roll'd.
Ldz. Holds, folds, scolds.
Ldst. Hold'st, fold'st, rolld'st, scold'st.
Lf. Elf, self, shelf.
Lfs. Elfs.
Lft. Delft.

Lj. Bulge, bilge.
Lk. Milk, silk, elk.
Lkt. Milk'd.
Lks. Milks, silks, Elks.
Lkts. Mulcts.
Lm. Elm, whelm, film.
Lmd. Whelm'd, film'd.
Lmz. Whelms, films.
Ln. Fall'n, stol'n, swoll'n.
Lp. Help, scalp, whelp.
Lps. Helps, scalps, whelps.
Lpst. Help'st, scalp'st.
Ls. False, pulse.
Lst. Fall'nst.
Lt. Felt, halt, salt, malt, colt, dolt.
Lts. Halts, colts, dolts, faults.
Lv. Shelve, delve, helve.
Lvd. Shelv'd, delv'd.
Lvz. Elves, shelves, delves.
Lz. Balls, stalls, halls, falls, shells.
Lsh. Filch, milch, felch.
Lsht. Filched.
Lth. Health, wealth, stealth.
Lths. Healths, wealths, stealths.
Md. Entomb'd, doom'd, room'd.
Mf. Humphrey.
Mt. Attempt.
Mts. Attempts.
Mz. Tombs, catacombs, combs.
Mst. Entomb'st, comb'st.
Nd. And, brand, sand, hand, land.
Ndz. Bands, sands, hands, lands.
Ndst. Send'st, defend'st, lend'st, brand'st.
Nj. Range, strange, mange, grange.
Njd. Ranged, flanged.
Nk. Rank, think, crank, prank, sank.
Nks. Ranks, thinks, cranks, pranks.
Nkst. Rank'st, thank'st, think'st, sank'st.
Nt. Sent, rent, went, bent, lent, trent.
Ntst. Want'st, went'st, sent'st, lent'st.
Ntz. Wants, rents, scents.
Nz. Fins, bans, scans, mans, fans.

Nsh. Flinch, linch, pinch, bench.
Nsht. Flinch'd, pinch'd, bench'd, drench'd.
Nst. Winced.
Ngd. Hanged, banged, prolonged.
Ngz. Songs, tongs, prolongs.
Ngth. Length, strength.
Pl. Pluck, ply, plain, plume.
Pld. Rippled, tippled.
Plz. Ripples, tipples, apples.
Plst. Ripplest, tipplest.
Pr. Pray, prance, prince, prime, prayer.
Ps. Claps, raps, sips, nips, dips.
Pst. Rapp'st, sipp'st, nipp'st, dipp'st.
Rb. Herb, barb, rhubarb.
Rbd. Barb'd.
Rbs. Herbs, barbs.
Rbst. Barb'st.
Rbdst. Barb'dst.
Rd. Bard, word, hard, lard, heard.
Rds. Bards, words, interlards.
Rdst. Heard'st, fear'dst, appear'dst.
Rf. Surf, scurf, scarf, wharf.
Rft. Wharf'd, scarf'd, scurf'd.
Rg. Burgh.
Rgz. Burghs.
Rj. Barge, large, dirge, charge.
Rjd. Urged, enlarged, charged.
Rk. Hark, lark, ark, dark, stark.
Rkt. Hark'd, work'd, dirk'd.
Rks. Harks, works, dirks, arks.
Rkst. Work'st, embark'st, dirk'st.
Rktst. Bark'dst, embark'dst, dirk'dst.
Rl. Snarl, marl, whirl, dirl, girl, hurl.
Rld. Snarl'd, hurl'd, world.
Rlz. Snarls, hurls, whirls.
Rlst. Snarl'st, hurl'st, whirl'st.
Rldst. Snarl'dst, hurl'dst, whirl'dst.
Rm. Arm, harm, farm, alarm.
Rmd. Arm'd, harm'd, alarm'd, warm'd.
Rmz. Arms, harms, alarms, warms.
Rmst. Arm'st, harm'st, alarm'st, warm'st.

Rmdst. Arm'dst, harm'dst, alarm'dst.
Rn. Burn, spurn, turn, fern.
Rnd. Burn'd, spurn'd, turn'd.
Rnt. Burnt, learnt.
Rnz. Urns, burns, turns, spurns.
Rnst. Earn'st, learn'st.
Rndst. Earn'dst, learn'dst.
Rp. Harp, carp, warp.
Rpt. Harp'd, carp'd, warp'd.
Rps. Harps, carps, warps.
Rs. Hearse, verse, terse.
Rst. First, erst, worst, burst.
Rsts. Bursts.
Rt. Heart, dart, mart, hart, part, art.
Rts. Harts, darts, marts, parts, arts.
Rtst. Hurt'st, dart'st, part'st.
Rv. Curve, swerve, carve.
Rvd. Curv'd, swerv'd, nerv'd.
Rvz. Curves, swerves, nerves.
Rvst. Curv'st, swerv'st, nerv'st.
Rvtst. Curv'dst, swerv'dst, nerv'dst.
Rz. Errs, avers, prefers, offers, scoffers.
Rch. Search, lurch, birch, church.
Rcht. Search'd, church'd.
Rsh. Harsh, marsh.
Rth. Hearth, earth, birth, dearth, mirth.
Rths. Hearths, earths, births.
Sh. Ship, shut, shun, shine, share.
Sht. Push'd, hush'd, brush'd, crush'd.
Sk. Mask, risk, brisk, frisk.
Skt. Mask'd, risk'd, frisk'd.
Sks. Masks, risks, frisks.
Skst. Mark'st, risk'st, frisk'st.
Sl. Slay, slew, slain, slim, slink.
Sld. Nestled, bristled, wrestled.
Sm. Smoke, smite, smart, small, smack.
Sn. Snail, snarl, snort, snag.
Sp. Spurn, spank, spirt, spa.
Sps. Whisps.
St. Starve, stay, stock, strike.
Str. Strain, strong, strive, strung.
Sts. Busts, lusts, masts, fasts, blasts.
Th. Thine, thee, that, those, there.

Th. Thin, thistle, thief.
Thd. Wreathed, breathed, sheathed.
Thz. Wreathes, breathes, sheathes.
Thst. Wreath'st, breath'st, sheath'st.
Tl. Little, title, whittle, bottle, settle, nettle.
Tld. Settled, whittled, bottled, nettled.
Tlz. Battles, whittles, bottles, nettles, settles.
Tlst. Settl'st, whittl'st, bottl'st, nettl'st.
Tldst. Settl'dst, whittl'dst, bottl'dst.
Tr. Travels, trinket, trunk, contrive.
Tz. Hats, flits, cats, bats, mats, brats.
Tst. Combat'st.
Vd. Swerved, nerved, curved, loved.
Vdst. Liv'dst, nerv'dst, curv'dst, swerv'dst.
Vl. Swivel, drivel, grovel, novel.
Vld. Drivel'd, grovel'd.
Vlz. Drivels, swivels, grovels, novels.
Vlst. Drivel'st, grovel'st.
Vldst. Drivel'dst, grovel'dst.
Vn. Driven, riven, heaven.
Vz. Lives, drives, swerves, nerves.
Vst. Liv'st.
Zl. Muzzle, dazzle.
Zld. Muzzl'd, dazzl'd.
Zlz Muzzles, dazzles.
Zlst. Muzzl'st, dazzl'st.
Zldst. Muzzl'dst, dazzl'dst.
Zm. Spasm, chasm.
Zms. Spasms, chasms.
Zn. Prison, risen, mizen.
Znd. Imprisoned, reasoned.
Znz. Prisons.
Znst. Imprison'dst.
Cht. Fetch'd.

The pupil having been required to pronounce the letters and words in the preceding exercise, may now read the following sentences, in which he must be particularly careful to pronounce clearly and distinctly every letter which is not silent. The sentences must be read very slowly.

512. Deeply possess your mind with the vast importance of a good judgment, and the inestimable advantage of right reasoning.

513. Review the instances of your own misconduct in life.

514. Think seriously how many follies and sorrows you might have escaped; and how much guilt and misery you might have prevented, if from your early years you had taken pains to judge correctly, concerning persons, times and things.

515. This will awaken you with lively vigor to the work of improving your reasoning powers, and seizing every opportunity and advantage for that end.

516. Consider the weakness, frailties, and mistakes of human nature in general; the depth and the difficulty of many truths, and the flattering appearances of falsehood.

517. Whence arise the infinite varieties of dangers to which we are exposed in our judgment of things.

518. Contrive and practice some suitable methods to acquaint yourself with your own ignorance, and to impress your mind with a deep and painful sense of the low and imperfect degrees of your present knowledge.

519. Presume not too much upon a bright genius, a ready wit, and good parts: for these, without labor and study, will never make a man of knowledge and wisdom.

In order to show the pupil the difference between distinct and indistinct articulation, the following extract is presented; the left hand column being printed as the piece is frequently read by pupils at school; and the right hand column exhibiting the same as it should be articulated.

520. The young of all animals pear treceive playzhu from the excise of thlimbs an bodly facties, without reffrence t enny end ter be tained, ur enny use tbe ansd by theexshun.

521. Ur chile without knowin enny thing er the use er languige zin er high dgree dlighted with bin abe ter speak.

522. Its cessant reption uv er few ticlate sounds or praps of a single word, which it has lunned ter prunounce, proves this point clilly.

523. Nor ist less pleased with its fust successful deavurs ter walk, or rath ter run which purcedes walkin, although tirely ignurunt er th importance er th attainmunt tits futer life, an even without plyin it ter enny present purps.

524. Childs dlighted with speak without hav enny thing tur say, an with walk without known wither ter go.

520. The young of all animals appear to receive pleasure from the exercise of their limbs and bodily faculties, without reference to any end to be attained, and any use to be answered by the exertion.

521. A child, without knowing any thing of the use of language, is in a high degree delighted with being able to speak.

522. Its incessant repetition of a few articulate sounds, or perhaps of a single word, which it has learned to pronounce, proves this point clearly.

523. Nor is it less pleased with its first successful endeavors to walk, or rather to run, which precedes walking; although entirely ignorant of the importance of the attainment to its future life, and even without applying it to any present purpose.

524. A child is delighted with speaking, without having any thing to say; and with walking without knowing whither to go.

525. An prevesly ter both these sreasonable ter blieve that the wake hours funcy ragreebly take up with thexcise vish, or praps more prop speak, with learn ter see.

525. And previously to both these, it is reasonable to believe that the waking hours of infancy are agreeably taken up with the exercise of vision, or perhaps, more properly speaking, with learning to see.

In reading the above sentences in the right hand column, the pupil must be particularly careful to pronounce clearly and distinctly all the sounds which he finds omitted in the left hand column.

LESSON XXVI.

MANNER OR EXPRESSION.

In this lesson, the pupil is required to adapt the manner of his reading to the meaning of the sentences which he is to read; and endeavor to imitate, as closely as possible, the tones which nature teaches him to use in common conversation, or when he is affected by strong feelings. Thus if he have such a sentence as the following to read:

"Sirrah, savage, dost thou pretend to be ashamed of my company? Dost thou know that I have kept the best company in England?"—

He will of course read it in quite a different manner from that which he would use in this which follows:

"Are you sick, Hubert? You look pale to-day. In sooth, I would you were a little sick, that I might sit all night and watch with you. I warrant I love you more than you do me."

[*The following sentence should be read in an angry manner.*]

526. Father, what sort of a tree is that which you have given me? It is as dry as a broomstick; and I

shall not have ten apples on it. You have treated my brother Edmund better than you have me. You have given him a tree which is full of apples. You ought to make him give me half of them.

[*The following should be read in a milder manner.*]

527. Give you half of them? Your tree was as fruitful and in as good order as his; but you have not taken good care of it. Edmund has kept his tree clear of hurtful insects; but you have suffered them to eat up yours in its blossoms. I shall not direct him to share his apples with so idle a boy as you have been.

[*To be read in a respectful, calm, but decided manner.*]

528. Alexander! I am your captive — I must hear what you please to say, and endure what you please to inflict. But my soul is unconquered; and if I reply at all to your reproaches, I will reply like a free man.

[*To be read in a threatening manner.*]

529. He DARES not touch a HAIR of Cataline.

530. [*With surprise.*] What! does life displease thee?

[*Calmly, but with emphasis.*] Yes; — it displeases me when I see a tyrant.

531. [*Mildly.*] The sun not set yet, Thomas? Not quite, Sir. It blazes through the trees on the hill yonder, as if their branches were all on fire.

532. [*With energy.*] Sirrah, I begin with this kick, as a tribute to your boasted honor. Get you into the boat, or I will give you another. I am impatient to have you condemned.

533. [*With moderation.*] Stranger, if thou hast learnt a truth, which needs experience more than reason, that the world is full of guilt and misery; and hast known enough of all its sorrows, crimes, and cares, to tire thee of it — enter this wild wood, and view the haunts of nature.

534. [*Proudly and haughtily.**] Do you pretend to sit as high on Olympus as Hercules? Did you destroy tyrants and robbers? You value yourself greatly on subduing one serpent. I did as much as that while I lay in my cradle.

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* See Number 128, page 13.

535. [*With fear.*] Mirza, terror and doubt are come upon me. I am alarmed as a man who suddenly perceives that he is on the brink of a precipice, and is urged forward by an irresistible force; but yet I know not whether my danger is a reality or a dream.

536. [*In a threatening manner.*] I know thou art a scoundrel! Not pay thy debts! Kill thy friend who lent thee money, for asking thee for it! Get out of my sight, or I will drive thee into the Styx.

537. [*In a commanding manner.*] Stop, I command thee. No violence. Talk to him calmly.

538. [*In a solemn manner.*] Such are the excuses which irreligion offers. Could you have believed that they were so empty, so unworthy, so hollow, so absurd? And shall such excuses be offered to the God of heaven and earth? By such apologies shall man insult his Creator?

539. [*In a mournful manner.*] Oh my dear, dear mother! don't you know your son! your poor boy George?

540. [*In a terrified manner.*] The Lord have mercy upon us — what is this?

541. [*In a proud, disdainful manner.*] Why then dost thou frown on Fingal? Or shake thine airy spear? But thou frownest in vain: I never fled from mighty men. And shall the sons of the wind frighten the King of Morven? No; he knows the weakness of their arms.

542. [*In an energetic manner.*] Now launch the boat upon the wave, — the wind is blowing off the shore — I will not live a cowering slave, on these polluted islands more. Beyond the wild, dark heaving sea, there is a better home for me.

543. [*In a plaintive, sorrowful manner.*] O Switzerland! my country! 'tis to thee I strike my harp in agony: — My country! nurse of liberty, home of the gallant, great, and free, my sullen harp I strike to thee. O! I have lost you all! — parents, and home, and friends.

544. [*With quickness and emphasis.*] Talk to me of dangers? — Death and shame! — is not my race as high, as ancient, and as proud as thine? By heaven, it grieves me, Harry Percy, preaching such craven arguments to me.

545. [*With humility.*] Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son.

546. [*With horror.*] How frightful the grave! how deserted and drear! with the howls of the storm wind — the creaks of the bier, and the white bones all clattering together.

547. [*With calmness.*] How lovely, how sweet the repose of the tomb! No tempests are there; — but the nightingales come and sing their sweet chorus of bliss.

548. [*In an authoritative manner.*] Heat me these irons hot; and look thou stand within the arras: when I strike my foot upon the bosom of the ground, rush forth, and bind the boy, which you shall find with me, fast to the chair: be heedful: hence, and watch.

549. [*In a supplicating tone.*] Alas! what need you be so boisterous rough? I will not struggle, I will stand stone-still. For heaven's sake, Hubert, let me not be bound! Nay, hear me Hubert! drive these men away, and I will sit as quiet as a lamb; I will not stir, nor wince, nor speak a word, nor look upon the irons angrily; thrust but these men away, and I'll forgive you, whatever torments you do put me to.

LESSON XXVII.

PITCH OF THE VOICE.

Every person has three keys, or pitches of the voice, called THE HIGH, THE MIDDLE, *and* THE LOW KEY.

The HIGH KEY *is that which is used in calling to a person at a distance.*

The MIDDLE KEY *is that which is used in common conversation.*

The LOW KEY *is that which is used when we wish no one to hear, except the person to whom we speak; and is almost but not quite a whisper.*

Each one of these keys or pitches of the voice has different degrees of loudness; and it is important that the pupil should exercise his voice in speaking in all of these keys, both with mildness and with force.

[*The pupil may read the following sentence in each of the different keys.*]

550. They have rushed through like a hurricane; like an army of locusts they have devoured the earth; the war has fallen like a water-spout, and deluged the land with blood.

[*Read the following in the high key.*]

551. Next Anger rushed;—his eyes on fire, in lightnings owned his secret stings; in one rude clash he struck his lyre, and swept with hurried hands the strings.

[*Read the following in the low key.*]

552. With woful measures wan Despair—low sullen sounds his grief beguiled:—a solemn, strange, and mingled air:—'twas sad by fits, by starts 'twas wild.

[*Read the following in the middle key.*]

553. But thou, O Hope! with eyes so fair, what was thy delighted measure? Still it whispered promised pleasure, and bade the lovely scenes at distance hail!

554. [*Read with high key.*] But with a frown Revenge impatient rose. He threw his blood-stained sword in thunder down; and with a withering look, the war denouncing trumpet took, and blew a blast so loud and dread, were ne'er prophetic sounds so full of woe. And ever and anon he beat the doubling drum with furious heat: [*Low key, very slowly.*] and though sometimes, each dreary pause between, dejected Pity at his side, her soul-subduing voice applied, [*High key, rapidly.*] yet still he kept his wild, unaltered mien, while each strained ball of sight seemed bursting from his head.

555. [*Middle key.*] Alexander the Great demanded of a pirate, whom he had taken, by what right he infested the seas? By the same right, replied the pirate, that Alexander enslaves the world. But I am called a robber, because I have only one small vessel; and he is styled a conqueror, because he commands great fleets and armies.

LESSON XXVIII.

TRANSITION.

[It is important that the pupil practice a change or transition of the voice from loud and forcible utterance to a softer and lower tone; and from rapid to slow pronunciation. In this lesson he is presented with a few examples in which such a change of manner is required.]

556. [*Softly and slowly.*] An hour passed on — The Turk awoke. That bright dream was his last. [*More loudly.*] He woke — to hear the sentry's shriek, [*Very loud and rapid.*] "To arms! they come! the Greek! the Greek!" [*Slowly and softly.*] He woke to die midst flame and smoke, and shout and groan, and sabre stroke, and [*Faster and louder.*] death shots falling thick and fast, as lightnings from the mountain cloud: [*Still louder.*] and heard, with voice as trumpet loud, Bozzaris cheer his band; [*Very loud, rapidly, and with much animation.*] Strike — till the last armed foe expires, Strike — for your altars and your fires — Strike — for the green graves of your sires, God — and your native land.

[*In a softer and slower manner.*] They fought — like brave men, long and well, — they piled that ground with Moslem slain, — they conquered — [*Very slowly, and in a mournful manner.*] but Bozzaris fell, bleeding at every vein.

557. [*In a gentle manner and low tone.*] When, doffed his casque, he felt free air, around 'gan* Marmion wildly stare: — [*Much louder, and in a wild and somewhat angry manner.*] Where's Harry Blount? Fitz Eustace, where? Linger ye here, ye hearts of hare? Redeem my pennon, — charge again! Cry — 'Marmion to the rescue.' — [*Very slowly, and almost in a whisper.*] Vain! Last of my race, on battle plain, that shout shall ne'er be heard again! [*Increasing in loudness.*] Yet my last thought is England's: — [*Louder, and with more earnestness.*] fly —

* A contraction for *began.* See *Apostrophe,* Lesson 20, page 44.

Fitz Eustace, to Lord Surrey hie. [*More rapidly.*] Tunstall lies dead upon the field; his life-blood stains the spotless shield: Edmund is down, — my life is reft, — the Admiral alone is left. [*With much earnestness of manner.*] Let Stanley charge with spur of fire, with Chester charge and Lancashire, full upon Scotland's central host, [*Slowly.*] or victory and England's lost. [*Angrily.*] Must I bid twice? — hence, varlets! fly! Leave Marmion here alone — to die.

558. [*Distinctly, slowly, and in a moderate tone.*] Yet still Lord Marmion's falcon flew with wavering flight, while fiercer grew around the battle yell. [*Loudly and quickly.*] A home! a Gordon! was the cry.

559. [*Slowly and with feeling.*] Oh what a fall was there, my countrymen! Then I, and you, and all of us fell down [*Loudly and with emphasis.*] while bloody treason flourished over us.

560. [*Softly and slowly.*] Oh now you weep; and I perceive you feel the dint of pity: — these are gracious drops. Kind souls! [*Quickly, louder, and with strong emphasis.*] What, weep you when you but behold our Cæsar's VESTURE wounded? [*Very loudly and earnestly.*] Look ye here! — here is HIMSELF — marred as you see by traitors.

561. [*Very slowly and sorrowfully.*] Oh I could play the woman with mine eyes, and braggart with my tongue! — [*With earnestness, and louder.*] But gentle heaven, cut short all intermission; front to front bring thou this fiend of Scotland and myself; [*Still more forcibly, but with a lower tone.*] within my sword's length set him; if he escape, heaven forgive him too.

562. [*Proudly and with a loud and angry manner.*] But here I stand and scoff you; — here I fling hatred and defiance in your face. [*In a much milder manner, slowly and in derision.*] Your consul's* merciful — For this — all thanks. [*Very loud, and in a threatening man-*

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* The pupil will notice that there are many abbreviations of this kind made in this book in pieces which appear to be *prose*. All the sentences which are poetical have been printed in the form of prose, to prevent the "*sing song*" manner of reading. But it must be understood and recollected that although *abbreviations* are allowable in poetry, they are not admitted in prose.

ner. See Number 529.] He dares not touch a hair of Cataline.

563. [*In a low tone, very softly.*] His words do take possession of my bosom, — [*Louder, and with earnestness.*] Read here, young Arthur. [*Very softly.*] How now, foolish rheum! turning despiteous torture out the door! I must be brief, lest resolution drop out at my eyes in tender womanish tears. — [*Louder, and as if striving to hide his tears.*] Can you not read it? Is it not fair writ?

564. [*Slowly and in a very sad manner.*] Too fairly, Hubert, for so foul effect. [*In an entreating manner.*] Must you with hot irons burn out both mine eyes?

[*In a stern manner.*] Young boy, I must.

[*In a very sorrowful and supplicating manner.*] And will you?

[*Sternly and in an apparently determined manner.*] And I will.

565. [*With a very earnest, sorrowful and entreating manner.*] Will you put out mine eyes? These eyes that never did, nor never shall, so much as frown on you?

566. [*In a rough manner, but still struggling to conceal his pity.*] I have sworn to do it; and with hot irons must I burn them out.

567. [*In a very pathetic manner.*] If an angel should have come to me, and told me, *Hubert* should put out mine eyes, I would have believed no tongue but Hubert's.

568. [*In a kind, relenting, and very feeling manner.*] Well — see to live; I will not touch thine eyes, for all the treasure that thy uncle owns. ——— Yet I am sworn, and I did purpose, boy, with this same very iron to burn them out.

569. [*In a joyful and grateful manner.*] O, now you look like Hubert! all this while you were disguised.

570. [*In an animated manner.*] The combat deepens— [*Very loud, rapidly, and with much energy.*] On ye brave, who rush to glory, or the grave! Wave, Munich, all thy banners wave; and charge with all thy chivalry.

571. [*In a slow, solemn, and mournful manner.*] Ah, few shall part where many meet! The snow shall be their winding sheet, and every turf beneath their feet shall be a soldier's sepulchre.

LESSON XXIX.

ELLIPTICAL SENTENCES.

An Ellipsis means an omission; and when any thing is omitted, or purposely left out, it is said that there is an ellipsis in the sentence, and the sentence is called an elliptical sentence.*

Elliptical sentences occur very frequently; and it is necessary, in reading such sentences, to supply, in our minds, all that is omitted, in order to give the proper tone, accent, emphasis, and expression. Thus in the following questions, — "What went ye out into the wilderness to see? A reed shaken by the wind?" — *there is an ellipsis or omission of the words,* "did you go out to see;" *and when these words are supplied the questions will be,* "What went ye out into the wilderness to see? *Did you go out to see* a reed shaken by the wind?

Elliptical sentences must always be read in the same manner, with the same emphasis, tone, accent, and expression, that they would be if the ellipses were supplied.

In the following sentences the ellipsis is supplied in Italic letters in a parenthesis. The pupil will first read them as they stand, and then read them with the omission of those parts which are in Italic letters.

572. What sought they thus afar? (*Did they seek*) Bright jewels of the mine? (*Did they seek*) The wealth of seas? (*or*) the spoils of war? (*No, they did not seek either of these, but*) They sought a faith's pure shrine.

573. What then would it be reasonable to expect from the fanciful tribe, from the musicians and poets of such a region? (*Would it be reasonable to expect*) Strains expressive of joy, tranquillity, or the softer passions? No; their style must have been better suited to their circumstances.

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* See Lesson 19, page 42.

574. Art thou the Thracian robber, of whose exploits I have heard so much?

(*No! I am not a Thracian robber, but*) I am a Thracian, and a soldier.

(*Do you call yourself*) A soldier? (*I consider you as nothing better than*) a thief, a plunderer, an assassin! (*who is*) the pest of the country.

575. No deep and deadly quarrel was between these brothers, and neither of them could distinctly tell the cause of this unnatural estrangement. Perhaps dim jealousies of their father's favor — (*was the cause of this unnatural estrangement — perhaps*) selfish thoughts that will sometimes force themselves into poor men's hearts respecting temporal expectations — (*was the cause of this unnatural estrangement.*)

576. What shall we call them? (*Shall we call them*) Piles of chrystal light? — (*Shall we call them*) A glorious company of golden streams — (*Shall we call them*) Lamps of celestial ether burning bright — (*or*) suns lighting systems with their joyous beams? But thou to these art as the noon to night.

577. Hail to your lordship! I am glad to see you well.

(*It is*) Horatio (*who speaks to me*) or I do forget myself.

578. (*It is*) The same, my lord, and (*I am*) your poor servant ever.

579. Sir, (*you are*) my good friend. I'll change *that* name with you.

580. Ah, whither now are fled those dreams of greatness? (*Whither now are fled*) Those unsated hopes of happiness? (*Whither now are fled*) Those busy bustling days? (*Whither now are fled**) Those gay-spent, festive nights, (*and*) those veering thoughts, lost between good and ill, that shared thy life?

581. Almighty! trembling like a timid child, I hear thy awful voice ——— (*and when I hear it I am*) alarmed

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* The ellipsis is supplied at each of these enquiries, to show that the falling inflection of the voice is required at each of the questions; [See Lesson 6th,] and it will be noticed throughout this lesson that the ellipsis is supplied in parentheses in many sentences where it may appear to be superfluous—but the author's design in so doing is to lead more directly to the proper intonation of the voice. As a particular instance of this kind, see number 580, 581, and 583.

— (*and*) afraid. I see the flashes of thy lightning wild, and in the very grave would hide my head.

582. Sourceless and endless God! compared with thee life is a shadowy, (*and not only a shadowy, but also a*) momentary dream; and (*even*) time, when viewed through thy eternity, (*is*) less than the mote of morning's golden beam.

583. What excuse can the Englishman plead? (*Will he plead*) The custom of duelling? An excuse, this (*is*) that in these regions cannot avail.

The spirit that made him draw his sword in the combat against his friend, is not the spirit of honor; it is the spirit of the furies, (*it is the spirit*) of Alecto herself (*who was the chief of the furies.*) To her he must go, for she has long dwelt in his merciless bosom.

584. Curse these cowardly covenanters — what (*shall we do*) if they tumble down upon our heads pieces of rock from their hiding places? (*Shall we*) advance? Or (*shall we*) retreat?

585. To save a bishop, may I name a dean? (*May you name*) a dean, Sir? No; his fortune is not made, you hurt a man that's rising in the trade. If (*I may*) not (*name*) the tradesman who set up to day, much less (*may I name*) the apprentice who to-morrow may (*set up.*)

586. And what are things eternal? Powers depart, (*and therefore they are not things eternal*) possessions vanish, (*and therefore they are not things eternal*) and opinions change, (*and therefore they are not things eternal*) and passions hold a fluctuating seat; — (*and therefore they are not things eternal*) but, by the storms of circumstance unshaken, and subject neither to eclipse nor wane, duty exists — immutably survives! What (*is there*) more that may not perish?

587. So goes the world; if (*you are*) wealthy, you may call this (*man your*) friend, that (*man your*) brother; — friends and brothers all (*men will be to you*) (*or you may call all men your friends and brothers.*)

588. I once saw a poor fellow (*who was both*) keen and clever, witty and wise; — he paid a man a visit, and no one noticed him, and no one ever gave him a welcome. (*It is*) Strange, cried I, whence is it (*that this man is so much neglected?*) He walked on this side (*of the room*)

and then on that (*side of the room;**) he tried to introduce a social chat; now here, now there, in vain he tried (*to introduce a social chat.*) Some (*persons, when he spoke to them*) formally, and freezingly replied (*to him;*) and some (*persons made him no proper answer, but*) said by their silence (*you would*) better stay at home (*than come here where you are not wanted.*)

589. A rich man burst the door. (*A man who was*) As Crœsus rich. I'm sure he could not pride himself upon his wit; and as to wisdom he had none of it. He had what's better; he had wealth. What a confusion, (*there was when he entered the room.*) All (*who are in the room*) stand up erect—These † (*persons in this part of the room*) crowd around to ask him of his health; (*and*) these (*persons in another part of the room*) arrange a sofa or a chair, and these (*persons*) conduct him there. (*Some said to him*) Allow me, sir, the honor (*of handing you a chair, or of conducting you to it.*) Then (*they made*) a bow down to the earth. Is't possible to show meet gratitude for such kind condescension? ‡

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* This example shows very clearly how the proper intonation of the voice is intimated by supplying the ellipses; although the sense is sufficiently clear as the sentence is expressed.

† It may here be observed that a pause should be made in every elliptical sentence long enough to pronounce, or rather to think over, the words which are omitted. The above extract affords a clear illustration of this remark.

‡ It may perhaps be thought that some ellipses are unnecessarily supplied in the preceding sentences—but the practical teacher will readily allow that a correct *analysis* is indispensable to the correct *reading* of a sentence; and that the facilities afforded to a child in his *first attempts*, cannot be too great. It will be borne in mind that this book is designed for very young, as well as for more advanced pupils.

LESSON XXX.

ANTITHESIS.

The word antithesis means opposition or contrast. In all sentences in which an emphatic word occurs, there is an antithesis expressed or understood; and it is necessary to be able to distinguish the words which form the antithesis, or which are contrasted, in order to ascertain which word should be emphasized. Thus, in the sentence given in the introduction to the 23d Lesson — "Shall you ride to-town to-day?" — if the answer be, No, I shall walk, there is an antithesis, or contrast, in the words ride *and* walk, *which shows that* ride *is the emphatic word. Again, if the answer be, No, I shall ride into the* country, *the antithesis is in the words* town *and* country, *which shows that the word* town *is the emphatic word. Once more, — If the answer be, No, but I shall go* to-morrow, *the antithesis is in the words* to-day *and* to-morrow; *which shows that the word* to-day *is to be emphasized.*

[It is thus seen, that it is necessary that the pupil should study out the meaning of a sentence, and be able to form the antithesis upon which the emphatic words depend, in order to read it correctly and expressively. This exercise will often require a degree of judgment and discrimination not to be expected in a child, until the assistance of the teacher comes to his aid. Indeed, it is this very thing which constitutes the whole ART of reading, and which often renders it a subject of deep study even to matured minds. It is, however, a subject of such paramount importance, that it must not be overlooked nor neglected even in the lessons of very young pupils. The assistance afforded the pupil in this lesson, will lead his mind, it is thought, to a correct understanding of the subject, and enable him to apply his powers successfully to the analysis of other sentences, in which no aid is furnished for him.]

In this lesson the emphatic word which forms the antithesis is printed in capitals, and the member of the antithesis which is understood is supplied in Italic letters between crotchets. The pupil will first read the whole passage, and then read it with the omission of the part in crotchets.

590. Mercury, Charon's boat is on the OTHER side of the water, (*and as there will be time enough before he gets over to* THIS *side*) allow me, before it returns, to have some conversation with the North American savage, whom you brought hither at the same time that you conducted me to the shades.

591. Why judge you then so hardly of the dead?

(*I judge so hardly of the dead, not for any thing that he has* DONE *but*) For what he left UNDONE.

592. This man of half a million (*was not* DESTITUTE *of them, but he*) HAD all these public virtues that you praise.

593. The darts of anguish (*may* STRIKE, *but they*) FIX not where the seat of suffering hath been thoroughly fortified by acquiescence in the will supreme, (*not only for a* SHORT PERIOD, *but*) for TIME and for ETERNITY.

594. Hereditary bondmen! Know ye not, who would be free (*must not depend upon the assistance of others, but*) THEMSELVES must strike the blow? By THEIR right arm (*not by the right arm of* OTHERS) the conquest must be wrought.

595. Where'er we tread (*it is not a* COMMON *spot, but*) 'tis HAUNTED, HOLY ground.

596. Authors of modern date are (*not so* POOR *as they formerly were, but they are*) WEALTHY fellows. (*It is not for the benefit of his* ASSISTANCE) 'Tis but to snip his LOCKS they follow now the golden haired Apollo.

597. Yet none but you by NAME the guilty lash; (*others lash them in a* DIFFERENT *manner.*)

598. It is often said by inconsiderate men, that TIME (*not* INCLINATION) is wanted for the duties of religion.

599. My friends! (*do not be* HASTY, *but*) be CAUTIOUS how ye treat the subject upon which we meet.

600. Misses! the tale that I relate (*is not intended for your* DIVERSION *alone, but it*) seems to carry this LESSON: Choose not alone a proper MATE, but proper time to MARRY.

601. As much as lieth in you, live peaceably with all MEN, (*but not with all* WOMEN.)

602. You did not read that last sentence correctly; for by emphasizing the word MEN, you made it appear as if the Apostle meant that you might quarrel with WOMEN and CHILDREN, (*if you would live peaceably with* MEN.)

Now his meaning is, that you should live peaceably with ALL men, (*not with your* FRIENDS *alone, but with* ALL MANKIND.)

[*Sometimes both the words which constitute the antithesis are expressed; as in the following sentence.*]

603. It is from UNTAMED PASSIONS, not from WILD BEASTS, that the greatest evils arise to human society.

604. By wisdom, by art, by the united strength of a civil community, men have been enabled to subdue (*not only* ONE SINGLE *lion, bear, or serpent, but*) the WHOLE RACE of lions, bears, and serpents.

LESSON XXXI.

ENUMERATION.

When a number of particulars are mentioned in a sentence, it is called an Enumeration.

In many sentences of this kind, it is proper to use the falling inflection of the voice at each of the numbers of the enumeration, except the last but one, which should be read with the rising inflection. The following sentences are of this kind. In order to assist the pupil, the acute and grave accents are used to designate the inflections of the voice, according to the principles stated in Lesson 22, *page* 49.

605. But who the melodies of morn can tell? — The wild brook babbling down the mountain's sìde; the lowing hèrd; the sheepfold's simple bèll; the pipe of early shepherd, dim descried in the lone vàlley; echoing far and wide, the clamorous horn along the cliffs abòve; the hollow murmur of the ocean tìde; the hum of beès; the linnet's lay of lóve; and the full choír* that wakes the universal grove.

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* Pronounced quire.

606. O how canst thou renounce the boundless store of charms that nature to her votary yìelds! The warbling woodlànd, the resounding shòre, the pomp of gròves, the garniture of fìelds; all that the genial ray of morning gilds, and all that echoes to the song of èven; all that the mountain's sheltering bosom shíelds, and all the dread magnificence of hèaven; oh how canst thou renounce and hope to be forgiven.

607. The coffin was let down to the bottom of the gràve, the planks were removed from the heaped up brìnk, the first rattling clods had struck their knèll, the quick shovelling was óver, and the long, broad, skilfully cut pieces of turf were aptly joined together, and trimly laid by the beating spade, so that the newest mound in the church yard was scarcely distinguishable from those that were grown over by the undisturbed grass and daisies of a luxuriant spring.

608. The poor child of nature knew not the God of revelation; but the God of the universe he acknowledged in every thing around him. He beheld him in the star that sank in beauty behind his lonely dwèlling; in the sacred orb that flamed on him from his midway thròne; in the flower that snapped in the morning breèze; in the lofty pine, that defied a thousand whirlwìnds; in the timid warbler, that never left its native gròve; in the fearless eagle, whose untired pinion was wet in cloùds; in the worm that crawled at his foót; and in his own matchless fòrm, glowing with a spark of that light to whose mysterious source he bent in humble, though blind adoration.

609. Our lives, says Seneca, are spent either in doing nothing at àll, or in doing nothing to the púrpose, or in doing nothing that we òught to do.

610. It was necessary for the world that arts should be invented and impròved, books written and transmitted to postérity, nations conquered and cìvilized.

611. All other arts of perpetuating our ideas, except writing or printing, continue but a short time. Statues can last but a few thousands of yèars, edifices fèwer, and colours still fewer than èdifices.

612. Life consists, not of a series of illustrious actions, or elegant enjoyments; the greater part of our time passes in compliance with necèssities, in the performance of daily

dùties, in the removal of small inconvéniences, in the procurement of petty plèasures.

613. Though we seem grieved at the shortness of life in general, we are wishing every period of it at an end. The mĭnor longs to be at àge, then to be a man of bùsiness, then to make up an estàte, then to arrive at hónors, then to retĭre.

614. The devout man does not only believe, but feèls there is a Deity; he has actual sensàtions of him; his experience concurs with his rèason; he sees him more in all his íntercourse with him; and even in this life almost loses his faith in convìction.

615. Now the works of the flesh are manifest, which are these; adùltery, fornicàtion, unclèanness, lascìviousness, idòlatry, wìtchcraft, hàtred, vàriance, emulàtions, wràth, strĭfe, sedìtions, hèresies, ènvyings, mùrders, drùnkenness, revéllings, and sùch like.

616. But the fruit of the Spirit is lòve, jòy, pèace, longsùffering, gèntleness, gòodness, fàith, méekness, tèmperance.

617. The ill-natured man, though but of equal parts with the good natured man, gives himself a large field to expàtiate in; he exposes those failings in human nature over which the other would cast a vèil, laughs at vices which the other either excuses or concèals, falls indifferently on friends or ènemies, exposes the person who has obliged hím, and in short sticks at nothing that may establish his character of a wit.

618. What can interrupt the content of the fair sex, upon whom one age has labored after another to confer honors, and accumulate immùnities? Those to whom rudeness is infamy, and insult is còwardice? Whose eye commands the brave, and whose smile softens the sevère? Whom the sailor travels to adòrn, the soldier bleeds to defènd, and the poet wears out life to cèlebrate; who claim tribute from every art and scìence, and for whom all who approach them endeavor to multiply delights, without requiring from them any return but willingness to be pleased.

619. Nature has laid out all her art in beautifying the fâce; she has touched it with vermìlion; made it the seat of smiles and blùshes; lighted it up and enlivened it with the brightness of the èyes; hung it on each side with cu-

rious organs of sènse ; given it airs and graces that cannot be descríbed, and surrounded it with such a flowing shade of hair, as sets all its beauties in the most agreeable lìght.

620. Should the greater part of the people set down and draw up a particular account of their time, what a shameful bill would it be ! So much in eating, and drinking, and sleeping, beyond what nature requìres ; so much in revelling and wàntonness ; so much for the recovery of the last night's intèmperance ; so much in gaming, plays, and masqueràdes ; so much in paying and receiving formal and impertinent vìsits ; so much in idle and foolish prating, in censuring and reviling our neìghbors ; so much in dressing out our bodies and talking of fàshions ; and so much wasted and lost in doing nothing at àll.

621. They, through faith, subdued kìngdoms, wrought rìghteousness, obtained pròmises, stopped the mouth of lìons, quenched the violence of fìre, escaped the edge of the swòrd, out of weakness were made stròng, waxed valiant in fíght, turned to flight the armies of the àliens.

622. I conjure you by that which you profess, (howe'er you came to know it) ànswer me. Though you untie the winds, and let them fight against the chùrches ; though the yesty waves confound and swallow navigàtion up ; though bladed corn be lodged, and trees blown dòwn ; though castles topple on their warder's hèads ; though palaces and pyramids do slope their heads to their foundàtions ; though the treasure of nature's germins tumble altogèther, even till destruction sícken, answer me to what I ask you.

[*Sometimes the falling inflection is used at each particular in the enumeration except the last, as in the following sentences.*]

623. To advise the ìgnorant, relieve the nèedy, comfort the afflícted, are duties that fall in our way almost every day in our lives.

624. The miser is more indústrious than the saint. The pains of gètting, the fear of lòsing, and the inability of enjóying his wealth, have been the mark of satire in all ages.

625. When ambition palls in òne way, interest anòther, inclination a thìrd, and perhaps reason contrary to áll, a man is likely to pass his time but ill, who has so many different parties to please.

626. As the genius of Milton was wonderfully turned to the sublime, his subject is the noblest that could have entered into the thoughts of man. Every thing that is truly great and astonishing has a place in it. The whole system of the intellectual wòrld, the chaos and the creàtion, heaven, earth, and héll, enter into the constitution of his poem.

627. Labor, or exercise ferments the hùmors, casts them into their proper chànnels, throws off redùndancies, and helps nature in those secret distribútions without which, the body cannot subsist in its vigor, nor the soul act with cheerfulness.

LESSON XXXII.

IRONY.

Irony consists in such expressions as are intended to convey a meaning directly opposite to what the words imply. Thus, when we say of a boy who never gets his lesson, that he is an admirable *scholar: this is called* Irony.

The word or words which are ironical, *are generally to be emphasized, sometimes with the circumflex and sometimes with the other accents. In the following sentences the ironical parts are printed in Italic letters, and the pupil will manage his voice in pronouncing the accented words, according to the principles explained in Lesson* 22, *page* 49.

628. *Théy will give enlightened freedom to our minds, who are themsélves* the slaves of passion, avarice, and pride.

629. That *lûlled them* as the north wind does the sea.

630. "*This is well got up for a clósing scene,*" said Fergus, smiling disdainfully upon the apparatus of terror.

631. *Your consul is mérciful:* for this all thànks. — He DARES not touch a HAIR of Cataline.

632. Surely in this age of invention, something may be struck out to obviate the necessity (if such necessity exists) of so tasking — degrading the human intellect. *Why should not a sort of mute bárrel organ be constrùcted,* on the plan of those that play sets of tunes and coùntry dances, to indite a catalogue of polite epistles, calculated for all the ceremonious observances of good breeding? Oh the unspeakable relief (could such a machine be invented) of having only to *grínd* an answer to one of one's dear five hùndred friends.

633. Or suppose there were to be an *epistolary stéam-èngine — Ay, that's the thing — Steam does every thing now-a-days.* Dear Mr. Brunel, set about it, I beseech you, and achieve the *most glórious* of your undertakings. The block machine at Portsmouth would be nóthing to it. *Thât* spares *manual* labor — *thîs* would relieve *mental* drudgery, and thousands yet unborn - - - - But hold! I am not so sure that the female sex in general may quite enter into my views of the subject.

634. And it came to pass at noon that Elijah mocked them and said, "Cry aloud, for he is a *Gŏd*: — either he is *tálking*, or he is *pursúing*, or he is in a *joúrney*, or peradventure he *slèepeth* and must be *awáked.*

635. We have much reason to believe the modest man would not ásk him for his debt, *where he pursues his life.*

636. O terrible war! in which this band of profligates are to march under Cataline. Draw out all your garrisons against this *fórmidable* body!

637. But it is foolish in us to compare Drusus Africanus, and ourselves with Clôdius; all our other calamities were tólerable; but no one can patiently bear the death of Clôdius.

638. Do you think yourself as learned, or as smart a boy as *Chárles*? Has he not learned the whole of the *first page* in his bŏok? And did he not learn *three lines* in two hŏurs? Could you do as much as *thát*?

LESSON XXXIII.

ANALOGY.

The word Analogy means resemblance; and it is taken as the title of this lesson to represent the principle stated in the preface of this book, founded on the faculty of imitation. *In connection with some colloquial sentence, another of less obvious import is given, requiring the same modulations and inflections of the voice. The sentences are printed side by side, and separated by a line. The pupil will read both sentences in the same manner, with the same modulation, tone, emphasis, and expression. The simple or colloquial sentence is called the model, and the more difficult one the analogical sentence.*

MODELS.	ANALOGICAL SENTENCES.
639. Why did you drive your hoop so fast to-day?	639. Why looks your Grace so heavily to-day?
640. Go tell your father how naughty you have been, and ask your mother to reprove you.	640. Go show your slaves how choleric you are, and bid your bondmen tremble.
641. Thomas Smith, go away: take your things and run. Why do you bring such silly things here? Do you think I want them, you foolish boy? They are good for nothing; they are not worth having.	641. Son of night, retire: call thy winds and fly. Why dost thou come to my presence with thy shadowy arms? Do I fear thy gloomy form, dismal spirit of Loda? Weak is thy shield of clouds: feeble is that meteor thy sword.
642. I would rather be a kitten, and cry *mew*, than one of those same prosing letter-mongers.	642. I'd rather be a dog, and bay the moon, than such a Roman.
643. Do you pretend to sit as high in school as An-	643. Do you pretend to sit as high on Olympus as

thony? Did you read as correctly, speak as loudly, or behave as well as he?*

644. Are you the boy of whose good conduct I have heard so much?

645. Have you not misemployed your time, wasted your talents, and passed your life in idleness and vice?

646. Who is that standing up in his place, with his hat on, and his books under his arm?

647. Did he recite his lesson correctly, read audibly, and appear to understand what he read?

648. Is that a map which you have before you, with the leaves blotted with ink.

649. Henry was careless, thoughtless, heedless, and inattentive.

650. Oh how can you destroy those beautiful things which your father procured for you!—that beautiful top, —those polished marbles,—

Hercules? Did you kill the Nemæan lion, the Erymanthian boar, the Lernean serpent, or Stymphalian birds?

644. Art thou the Thracian robber, of whose exploits I have heard so much.

645. Hast thou not set at defiance my authority, violated the public peace, and passed thy life in injuring the persons and properties of thy fellow subjects?

646. Whom are they ushering from the world with all this pageantry and long parade of death?

647. Was his wealth stored fraudfully, the spoil of orphans wronged, and widows who have none to plead their rights.

648. Is this a dagger which I see before me, the handle towards my hand?

648. Will you say that your time is your own, and that you have a right to employ it in the manner you please?

649. This is partial, unjust, uncharitable, iniquitous.

650. Oh how canst thou renounce the boundless store of charms that nature to her votary yields!—the warbling woodland, the resound-

*Some of the sentences in this lesson may be found in previous parts of the book, see page 13, No. 128, &c.

that excellent ball,—and that beautifully painted kite,—oh how can you destroy them and expect that he will buy you new ones.*

ing shore, the pomp of groves, the garniture of fields; all that the genial ray of morning gilds, and all that echoes to the song of even, all that the mountain's sheltering bosom shields, and all the dread magnificence of heaven, oh how canst thou renounce and hope to be forgiven?

LESSON XXXIV.

THE SLUR.

The Slur is the name given to such a management of the voice as is opposed to emphasis. When a word or part of a sentence is emphasized, it is to be pronounced with a louder and more forcible effort of the voice, and it is frequently to be prolonged. But when a sentence or part of a sentence is SLURRED, *it is to be read like a parenthesis,† in an altered tone of voice, more rapidly, and not so forcibly, and with all the words pronounced nearly alike.‡*

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* The principle involved in this lesson will be found by the teacher a useful auxiliary in *leading* the pupil to the correct enunciation of difficult sentences. It is deemed unnecessary to extend the lesson by numerous *models* or examples of analogy. The teacher will find it easy to form models for the pupil in his exercises in reading; and if the experience of the author may be adduced in proof of the utility and efficacy of the principle, he has little doubt that it will be acknowledged as a valuable aid in teaching the Art of Reading.

† See page 28, Lesson 16.

‡ On the management of the Slur, much of the beauty and propriety of enunciation depends; especially in all sentences in which parentheses abound. How much soever a sentence may be cumbered with explanatory details, or interrupted and obscured by parentheses and unimportant adjuncts, the reader, by a proper management of the Slur, can always bring forward the most important particulars into a strong light, and throw the rest into shade; thereby entirely changing the character of the sentence, and making it appear lucid, strong, and expressive.

The parts which are to be SLURRED *in this lesson are printed in Italic letters, and the words on which emphatic force is to be bestowed are printed in capitals, as in Lesson 24, page 55.*

651. Stay, you imperfect speakers, tell me more: By Sinel's death, I know I am thane of Glamis; but how of Cawdor? The thane of Cawdor lives, *a prosperous gentleman;* and to be King stands not within the prospect of belief, no more than to be Cawdor. Say from WHENCE *you owe this strange intelligence;* — or WHY *upon this blasted heath you stop our way with such prophetic greeting.*

652. But let me ask, by WHAT RIGHT *do you involve yourself in this multiplicity of cares?* WHY *do you weave around you this web of occupation, and then complain that you cannot break it.*

653. And when the prodigal son came to himself he said, "How many hired servants of my father's have bread enough and to spare, and I perish with hunger. I will arise and GO to my father, and will say unto him — Father, I have sinned against heaven and before thee, and am no more worthy to be called thy son: — make me as one of thy hired servants. And he arose, and was coming to his father; — but while he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him. And the son SAID unto him, "*Father, I have sinned against heaven and before thee, and am no more worthy to be called thy son.**

654. When therefore the Lord knew how the Pharisees had heard that Jesus made and baptized more disciples than John, *though Jesus himself baptized not, but his disciples*, he left Judea, and departed again into Galilee.

655. Search the Scriptures, *for in them ye think ye have eternal life*, and they are they which testify of me.

656. STRANGER, if thou hast learnt a truth which needs experience more than reason, *that the world is full of guilt and misery*, and hast known enough of all its sorrows, crimes, and cares, to tire thee of it, — ENTER THIS WILD WOOD, and view the haunts of nature.

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* This passage has been previously related, and all similar repetitions of what has been previously mentioned are to be slurred, unless there is particular reason for emphasizing them.

657. The calm shade shall bring a KINDRED calm, and the sweet breeze, *that makes the green leaves dance,* shall waft a balm to thy sick heart.

658. The massy rocks themselves, the old and ponderous trunks of ponderous trees, *that lead from knoll to knoll, a causey rude, or bridge, the sunken brook,* and their dark roots *with all their earth upon them,* TWISTING HIGH, breathe fixed tranquillity.

659. The RIVULET sends forth glad sounds, *and tripping o'er its bed of pebbly sands, or leaping down the rocks,* seems with continuous laughter to rejoice in its own being.

660. Therefore said they unto him, HOW were thine eyes OPENED? He answered and said, A man that is called Jesus made clay, and anointed mine eyes, and said unto me, Go to the pool of Siloam, and wash: and I went and washed, and I received sight. *********** Then again the PHARISEES asked him how he had received his sight. He said unto THEM, *He put clay upon mine eyes, and I washed and do see.*

661. And oft he traced the uplands, TO SURVEY, *when o'er the sky advanced the kindling dawn,* the CRIMSON CLOUD, BLUE MAIN, and MOUNTAIN GRAY, and LAKE *dim gleaming on the smoky lawn:* — far to the west, the long, long VALE withdrawn, *where twilight loves to linger for a while;* and now he faintly kens the bounding FAWN, and VILLAGER, *abroad at early toil.* But lo! the SUN appears! and HEAVEN, EARTH, OCEAN SMILE.

662. Oh God! be thou a God, and spare while yet 'tis time! Renew not Adam's fall: — Mankind were then but twain; but they are numerous now as are the waves, and the tremendous rain, whose drops shall be less thick than would their graves, *were graves permitted to the sons of Cain.*

663. Mountains interposed, make enemies of nations, *who had else like kindred drops been mingled into one.*

664. No! dear as freedom is, *and in my heart's just estimation prized above all price,* I would much rather be myself the slave, and wear the bonds, than fasten them on him.

665. A great city — *situated amidst all that nature could create of beauty and profusion, or art collect of science and magnificence, — the growth of many ages — the*

scene of splendor, festivity, and happiness— in one moment *withered as by a spell*—*its palaces, its streets, its temples, its gardens glowing with eternal spring, and its inhabitants in the full enjoyment of life's blessings, obliterated from their very place in creation, not by war, or famine, or disease, or any of the natural causes of destruction to which earth had been accustomed*—*but in a single night, as if by magic, and amid the conflagration, as it were, of nature itself*, presented a subject on which the wildest imagination might grow weary, without even equalling the grand and terrible reality.

666. And thou, oh silent form, alone and bare, *whom as I lift again my head, bowed low in silent adoration, I again behold, and to thy summit upward from thy base sweep slowly, with dim eyes suffused with tears*, AWAKE THOU MOUNTAIN FORM.

667. Ye stars! *which are the poetry of heaven, if in your bright leaves we would read the fate of men and empires*, —'tis to be forgiven, that *in our aspirations to be great*, our destinies o'erleap their mortal state, and claim a kindred with you; for ye are a beauty and a mystery, and create in us such love and reverence from afar, that fortune, fame, power, life, have named themselves a star.

668. A few hours more, and she will move in stately grandeur on, *cleaving her path majestic through the flood*, as if she were a goddess of the deep.

669. Falsely luxurious, will not man awake, and *springing from the bed of sloth*, enjoy the cool, the fragrant, and the silent hour, to meditation due and sacred song.

670. For is there aught in sleep, can charm the wise? *To lie in dead oblivion, losing half the fleeting moments of too short a life; — total extinction of the enlightened soul! Or else to feverish vanity alive*, wildered and tossing through distempered dreams.

671. But yonder COMES the powerful KING OF DAY, rejoicing in the east. *The lessening cloud, the kindling azure, and the mountain's brow illumed with fleeced gold, his near approach betoken glad.* LO, NOW APPARENT ALL, *aslant the dew-bright and colored air*, he looks in boundless MAJESTY abroad, and sheds the shining day, *that burnished plays on rocks, and hills, and towers, and wandering streams*, HIGH GLEAMING FROM AFAR.

672. PRIME CHEERER, LIGHT! of all material beings FIRST AND BEST; EFFLUX DIVINE, NATURE'S RESPLENDENT ROBE! *without whose vesting beauty all were wrapt in unessential gloom;* and THOU, OH SUN! SOUL of surrounding WORLDS! *in whom best seen shines out thy Maker* — may I sing of thee?

673. 'Tis by thy secret, strong, attractive force, *as with a chain indissoluble bound*, thy system rolls entire; from the far bourn of utmost Saturn, *wheeling wide his round of thirty years*, to Mercury, *whose disk can scarce be caught by philosophic eye*, lost in the near effulgence of thy blaze.

674. And thus, *in silent waiting*, stood the piles of stone and piles of wood; TILL DEATH, *who in his vast affairs, ne'er puts things off — as men in theirs — and thus, if I the truth must tell, does his work* FINALLY *and* WELL, WINKED at our hero as he passed, "Your house is finished Sir, at last; a narrower house — a house of clay — your palace for another day."

675. The smoothness of flattery cannot NOW avail — cannot SAVE us *in this rugged and awful crisis.*

676. What PROFIT hath a man of all his labor, *which he taketh under the sun.*

677. IS *there any thing whereof it may be said, See, this is new?* The thing which HAS been, it is that which shall be, and that which IS done, is that which SHALL be done, and there is no NEW thing *under the sun.*

678. THOU, *glorious mirror, where the Almighty's form glasses itself in tempests,* in ALL time, *calm or convulsed, in breeze, or gale, or storm, icing the pole, or in the torrid clime dark heaving,* BOUNDLESS, ENDLESS, and SUBLIME — the image of Eternity — the throne of the Invisible; *even from out thy slime, the monsters of the deep are made;* each zone obeys thee — thou goest forth, DREAD, FATHOMLESS, ALONE.

679. CENTRE of LIGHT AND ENERGY! thy way is through the unknown void; thou hast thy throne, *morning and evening, and at noon of day*, far in the blue, untended and alone: Ere the first wakened airs of earth had blown, on didst thou march, triumphant in thy light. Then didst thou send thy glance, *which still hath flown*

wide through the never-ending worlds of night; and yet thy full orb burns with flash unquenched and bright.

680. In thee, FIRST LIGHT, the bounding ocean smiles, when the quick winds uprear it in a swell, *that rolls in glittering green around the isles, where ever-springing fruits and blossoms dwell.*

681. THINE are the MOUNTAINS, — *where they purely lift snows that have never wasted, in a sky which hath no stain; below the storm may drift its darkness, and the thunder-gust roar by;* — ALOFT, in thy eternal smile, they lie, DAZZLING but COLD; — thy farewell glance looks there, and when below thy hues of beauty die, *girt round them as a rosy belt,* they bear into the high dark vault, a brow that still is fair.

682. May THE LIKE SERENITY, *in such dreadful circumstances,* and a DEATH EQUALLY GLORIOUS, be the lot of all whom TYRANNY, *of whatever denomination or description,* SHALL, *in any age, or in any country,* CALL *to expiate their virtues on the scaffold.*

683. Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed, in a MOMENT, in the TWINKLING of an EYE, AT the LAST TRUMP; *for the trumpet shall sound; and the dead be raised incorruptible, and we shall be changed.* For this corruptible must put on incorruption, and this mortal must put on immortality. *So when this corruptible shall have put on incorruption and this mortal shall have put on immortality,* then shall be brought to pass the saying that is written DEATH IS SWALLOWED UP IN VICTORY.

684. OH WINTER! RULER OF THE INVERTED YEAR! *thy scattered hair with sleet-like ashes filled, thy breath congealed upon thy lips, thy cheeks fringed with a beard made white with other snows than those of age, thy forehead wrapt in clouds, a leafless branch thy sceptre, and thy throne a sliding car, indebted to no wheels, but urged by storms along its slippery way,* I LOVE THEE, all UNLOVELY as thou seem'st, and DREADED as thou ART.

685. Lo! the unlettered hind, *who never knew to raise his mind excursive to the heights of abstract contemplation,* as he sits, on the green hillock by the hedge-row side, *what time the insect swarms are murmuring,* and marks in

silent thought, the broken clouds, *that fringe, with loveliest hues, the evening sky*, feels in his soul the hand of nature rouse the thrill of gratitude, to him who formed the goodly prospect; he beholds the God throned in the west; and his reposing ear hears sounds angelic *in the fitful breeze, that floats through neighboring copse or fairy brake, or lingers, playful, on the haunted stream.*

686. They shall hear of my vengeance, that would scorn to listen to the story of my wrongs. The miserable Highland drover, *bankrupt, barefooted, stripped of all, dishonored and hunted down, because the avarice of others grasped at more than that poor all could pay*, shall burst on them in an awful charge.

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The following remarks upon the Slur, were communicated to the author by a distinguished teacher, after the foregoing lesson was prepared.

"In order to communicate clearly and forcibly the whole signification of a passage, it must be subjected to a rigid analysis It will then be found, that, often one paramount idea pervades the sentence, although it may be associated with incidental statements and qualified in every possible manner. It is the province of the reader, by appropriate inflections and modulations of the voice, to *communicate* to the listener every shade of meaning, be it more or less delicate. The primary idea then will require a forcible utterance, while the other portions will be thrown into the shade. For want of a better name, we may designate as '*The Slur*' that particular element in Elocution, by which those parts of a sentence of less comparative importance, are rendered less impressive to the ear.

"It will be understood, that the use of stress alone, can by no means make a reader; indeed, it is certain that the best elocutionists are those who most adroitly blend emphasis and slur. The presence of the slur generally implies the existence of emphasis; and the former is often used to set an emphatic word or phrase in stronger relief.

"A slurred passage must generally be read in a lower and less forcible tone of voice, and more rapidly than the context; and this element (namely, the slur,) must be employed in cases of *parenthesis, contrast, repetition,* or *explanation,* where the sentence is of small comparative importance; and often where *qualification* of *time, place,* or *manner* is made."

LESSON XXXV.

MEASURE OF SPEECH.*

In Lesson 10th, page 16th, the pupil was informed that a pause is sometimes made in reading, where there is no pause in the book. The pause to which allusion is there made, is rendered necessary to allow the reader to take breath. This lesson is designed to explain to the pupil another sort of pause, or rather interruption of the voice, caused by the peculiar operation of the organs of speech.

Dr. Rush, in his work on the human voice, has remarked, with regard to the manner that children learn to read, that "the close attention which their ignorance requires, and their slowness of utterance, lead them to lay an equal stress upon every syllable, or at least upon every word. This habit continues a long time after the eye has acquired a facility in following up discourse, and in some cases infects pronunciation throughout subsequent life."

The object of this lesson, which is entitled "*Measure of Speech,*" is twofold: 1st. To teach the pupil so to manage his voice, in conformity with the natural operation of the organs of speech, as to break up the monotonous, or "*equal*" manner of reading above mentioned, and to introduce such an agreeable variety, as will cause peculiar melody of utterance; and, 2dly. To enable him to read in such a manner that he will not be "*out of breath,*" and consequently to exercise his voice without fatigue.

A MEASURE OF SPEECH *consists of an accented and an unaccented portion of sound, produced by one effort of the voice.*

In pronouncing an accented syllable, the voice makes an effort, which must be repeated, if the next syllable is also an accented syllable. But if the next syllable or syllables be unaccented, the voice can pronounce them all with a single effort. Thus, the words *spirt, spirit, spiritual,* or *spiritually,* may each be pronounced with a single effort or pulsation of the voice.

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*The teacher who would thoroughly understand the subject treated in this lesson, and who aims at excellence in the art of Reading, is referred to the very valuable and scientific work of Dr. Rush, of Philadelphia, entitled the "Philosophy of the Human Voice," or to Dr. Barber's Grammar of Elocution, a work founded on the principles advanced by Dr. Rush. Dr. Barber, whose opinion on the subject has great weight, says, "In Dr. Rush's work, the reader may repair to a fountain at once deep and full." In another place, Dr. Barber assures "every public speaker, and every philosophical actor, that he will fail in his duty to himself, if he neglects a diligent perusal of Dr. Rush's Philosophy of the Voice." The same may also be said in relation to Dr. Barber's own work. From the works of both these gentlemen, the author has derived assistance in the preparation of these exercises.

It may here be remarked, that it is not material whether the syllables belong to the same word. The voice may utter, with a single effort, several syllables, even when they constitute different words. Thus, each of the following lines may be pronounced by a single effort or pulsation of the voice:

Came to the —
When he was in —
'Twas at the —
Does to the —
Oft did the —
Utterable, &c.

But when two accented syllables follow one another, there must be a distinct effort or pulsation of the voice to pronounce each. Thus, the words *fate, hate,* both being accented, require a distinct effort or pulsation of the voice for the pronunciation of each, and a pause must be made between each, long enough to pronounce an unaccented syllable. It will thus be seen, that the two syllables, *fatal* or *hating,* can be pronounced by the same effort that is required to pronounce the syllables *fate* and *hate.* And here it may be remarked that while an accented syllable requires a distinct effort or pulsation of the voice in pronouncing it; that an unaccented syllable is uttered without such effort. This distinction of the voice, in pronouncing accented and unaccented syllables, is called by Dr. Barber, in his Grammar of Elocution, the *pulsative* and the *remiss* action of the voice.

An accented syllable, therefore, is uttered by the pulsative* *action of the voice.*

An unaccented syllable is uttered by the remiss* *action of the voice.*

A perfect *measure of speech consists of one, or any number of syllables, (not exceeding five,) uttered during one pulsation and remission of the voice.*

It may here be remarked, that a single syllable *may* constitute a measure; for if it be extended in sound, the first part of that sound may be accented or heavy, and the latter unaccented or light. But a short syllable will not constitute a measure.

More than one syllable cannot be uttered during the pulsative effort of the voice; while one, two, three, and even four, can be uttered during the remiss action; as in the word *spiritually,* in which the first syllable, *spir* is pronounced by the pulsative, and the syllables *itually* by the remiss action of the voice.

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* As a proper understanding of these terms is deemed essential to a clear comprehens on of the principle on which this lesson is founded, the teacher who wishes a fuller developement of the subject, is referred to Dr. Barber's Grammar of Elocution—or to Dr. Rush's work, already mentioned, on the Philosophy of the Human Voice, Section 49th, entitled "The Rhythmus of Speech."

An imperfect *measure of speech consists of a single syllable on which the acute accent is placed, — or of a syllable or syllables which are unaccented.*

In the following examples for reading, the lines are divided into several parts, which are separated by a mark like this | called a bar, and the parts divided by the bars are all PERFECT OR IMPERFECT MEASURES OF SPEECH.

The accented syllables, or those which require the pulsative effort of the voice, are noted by a star * under them, and the unaccented syllables, or those which require the remiss action of the voice, have hyphens - under them.

The time occupied in reading each portion between the bars must be equal, whether the bar includes a perfect or imperfect measure of speeeh. A bar may contain an imperfect measure; the accented or the unaccented portions of the measure being omitted. In that case, a mark like this 7 is inserted, to indicate a rest or stop long enough to pronounce the portion which is omitted.*

[*In reading the following passages, the pupil will recollect that all the syllables which have a star under them are accented — that all which have the hyphen under them are unaccented — and that all the marks like this 7 indicate that a pause is to be made long enough to pronounce an unaccented syllable.*]

687.

7 In the	second	century	7 of the	Christian
* - -	* -	* - -	* - -	* -
era	7 the	empire of	Rome	7 compre-	hended the
* -	* -	* - -	* -	* - -	* - -

* Dr. Rush, in the very valuable work already mentioned, has the following remarks in relation to the method of marking and dividing sentences here introduced:

"This notation will not indeed inform us what syllables are to be emphatic, nor where the pauses are to be placed: but it will enable a master, who knows how to order all these things in speech, to furnish that which most men require for every thing they do --- a copy. If a boy is taught by this method, he acquires the habit of attention to the subjects of accentuation and pause, which may be readily applied in ordinary discourse."

fairest | part of the | earth | 7 and the | most 7 | civil-
* - | * - - | * - | * - - | * - | * -

ized | portion of man- | kind.
- * | * - - - | * - |

688

'Twas at the | royal | feast 7 | 7 for | Persia | won.
* - - | * - | * - | * - | * - | * - |

Hohenlinden.*

689.

7 On | Linden | 77 | when the | sun was | low,
* - | * - | * - | * - | * - | * - |

7 All | bloodless | 77 | lay the un- | trodden | snow
* - | * - | * - | * - - | * - | * - |

77 | 7 And | dark as | winter | 7 was the | flow
| * - | * - | * - | * - - | * - |

7 Of | Iser | rolling | rapidly. | 77 | 77
* - | * - | * - | * - - | | |

690.

7 But | Linden | 77 | saw an- | other | sight
* - | * - | | * - | * - | * - |

When the | drum | beat | 7 at | dead of | night
* - | * - | * - | * - | * - | * - |

7 Com- | manding | fires of | death | 7 to | light
* - | * - | * - | * - | * - | * - |

7 The | darkness | 7 of her | scenery. | 77 | 77
* - | * - | * - - | * - - | | |

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* Although there are many poetical extracts in the preceding parts of this book, this is the first extract in which the lines are distinguished. All the preceding extracts have been presented in sentences like prose, to prevent that sing-song manner of reading into which children are apt to fall. It is thought that the introductory remarks in this lesson are adapted to prepare the pupil to read verse, without the danger of "favoring the poetry," as this sing-song is sometimes called. The usual punctuation is omitted, in this lesson, as the system of notation adopted fully supplies its place.

691.

7 By	torch and	trumpet	77	fast ar-	rayed
* -	* -	* -		* -	* -
Each	horseman	drew his	battle	blade	77
* -	* -	* -	* -	* -	
7 And	furious	77	every	charger	neighed
* -	* - -		* - -	* -	* -
7 To	join the	dreadful	revelry.	77	77
* -	* -	* -	* - -		

692.

Then	shook the	hills	7 with	thunder	riven
* -	* -	* -	* -	* -	* -
Then	rushed the	steed	7 to	battle	driven
* -	* - -	* -	* -	* -	* -
77 And	louder than the	bolts of	heaven	77	
*- -	* - - -	* -	* -		
Far	flashed	7 the	red	7 ar-	tillery.	77	77
* -	* -	* -	* -	* -	* - -		

693.

7 And	redder	yet	7 those	fires shall	glow
* -	* -	* -	* -	* -	* -
7 On	Linden's	hills of	blood-stained	snow	77
* -	* -	* -	* -	* -	
7 And	darker	yet	7 shall	be the	flow
* -	* -	* -	* -	* -	* -
7 Of	Iser	rolling	rapidly.	77	77
* -	* -	* -	* - -		

694.

7 'Tis	morn	77	7 but	scarce	yon	lurid	sun
* -	* -		* -	* -	* -	* -	* -
7 Can	pierce the	war clouds	rolling	dun	77
* -	* -	* -	* -	* -	
7 Where	furious	Frank	7 and	fiery	Hun
* -	* - -	* -	* -	* -	* -
77	Shout in their	sulphurous	canopy.	77	77
	* - -	* - -	* - -		

7 The | combat | deepens | 77 | 77 | On | 7 ye | brave |
* - | * - | * - | * - | * - | * - | * - | * - |

7 Who | rush to | glory | 77 | 7 or the | grave | 77 | 77 |
* - | * - | * - | | * - - | * - | | |

Wave | 77 | Munich | 77 | all thy | banners | wave | 77 |
* - | | * - | | * - | * - | * - | |

7 And | charge | 7 with | all | 7 thy | chivalry. | 77 | 77 |
* - | * - | * - | * - | * - | * - - | | |

695.

Few | few shall | part | where | many | meet | 77 | 77 |
* - | * - | * - | * - | * - | * - | | |

7 The | snow | 7 shall be their | winding | sheet | 77 |
* - | * - | * - - - | * - | * - | |

7 And | every | turf | 7 be- | neath their | feet |
* - | * - - | * - | * - | * - | * - |

7 Shall | be a | soldier's | sepulchre. | 77 | 77 |
* - | * - | * - | * - - | | |

—

CATHARINA.

696.

7 She | came 7 | 7 she is | gone 7 | 7 we have | met 7 |
* - | * - | * - - | * - | * - - | * - |

7 And | meet perhaps | never a- | gain |
* - | * - - | * - - | * - |

7 The | sun of | that 7 | moment | 7 is | set 7 |
* - | * - | * - | * - | * - | * - |

7 And | seems to have | risen in | vain. 7 |
* - | * - - | * - - | * - |

697.

77 | Catha- | rina | 7 has | fled like a | dream |
| * - | * - | * - | * - - | * - |

So | vanishes | pleasure | 7 a- | las 7 | 77 |
* - | * - - | * - | * - | * - | |

But has	left 7	7 a re-	gret 7	7 and es-	teem
* -	* -	* - -	* -	* - -	* -
7 That	will not so	suddenly	pass. 7		
* -	* - -	* - -	* -		

698.

7 In	yonder	grave	7 a	Druid	lies 7
* -	* -	* -	* -	* -	* -
7 Where	slowly	winds the	stealing	wave 7	77
* -	* -	* -	* -	* -	
7 The	year's	best	sweets shall	duteous	rise 7
* -	* -	* -	* -	* -	* -
7 To	deck	7 its	Poet's	sylvan	grave.
* -	* -	* -	* -	* -	* -

[The pupil will observe that prose as well as poetry is made up of similar measures of speech. The only difference *in sound*, between poetry and prose, is that poetry or verse consists of a regular succession of similar measures, which produce a harmonious impression on the ear; while in prose, the different kinds of measure occur promiscuously without any regular succession. The following example affords an instance of prose divided off into measures.]

699.

And I be-	held	7 and I	heard the	voice of	ma-
* - -	* -	* - -	* -	* -	*
ny	angels	round a-	bout the	throne	7 and the
-	* -	* -	* -	* -	* - -
beasts	7 and the	elders	77	7 and the	number of
* -	* - -	* -		* - -	* - -
them	7 was	ten 7	thousand	times	ten 7	thou-
-	* -	* -	* -	*	* -	*
sand	7 and	thousands of	thousands	7 7	Saying
-	* -	* - -	* -		* -
with a	loud	voice	7 7	Worthy is the	Lamb that
- -	* -	* -		* - - -	* -

was | slain 7 | 7 to re- | ceive | power | 7 and | riches |
- | * - | * - - | * | * - | * - | * - |
7 and | wisdom | 7 and | strength | 7 and | honor | 7
* - | - - | * - | - - | * - | * - | *
and | glory | 7 and | blessing. |
- | * - | * - | * - |

[In the following extracts, the marks of the accented and unaccented syllables are omitted, but the bars and rests are retained. The usual punctuation is also restored.]

700.

PART OF THE NINTH CHAPTER OF ST. JOHN.

And as | Jesus | passed | by, 7 | 7 he | saw a | man which was | blind from his | birth. | 7 7 | 7 7 | And his dis- | ciples | asked him, | saying, | Master, | who did | sin, 7 | 7 this | man | 7 or his | parents, | that he was | born 7 | blind? | 7 7 | 7 7 | Jesus | answered, | Neither hath this | man | sinned | nor his | parents: | 7 7 | but that the | works of | God | 7 should be | made 7 | manifest in | him. 7 7 | 7 7 | I must | work the | works of | him that | sent me, | while it is | day; | 7 7 | 7 the | night | cometh | 7 when | no 7 | man | can 7 | work. 7 | 7 7 | 7 7 | 7 As | long | 7 as | I am in the | world, 7 | I | am the | light | 7 of the | world. | 7 7 | 7 7 | When he had | thus 7 | spoken, | 7 he | spat on the | ground, 7 | 7 and | made | clay | 7 of the | spittle, | and he a- | nointed the | eyes 7 | 7 of the | blind | man | 7 with the | clay, 7 | 7 and | said unto him, | Go, 7 | wash in the | pool of | Siloam, | 7 7 | (which is, by in- | terpre- | tation, | Sent.) | 7 7 | 7 7 | 7 He | went his | way, | therefore, | 7 and | washed, | 7 and | came | seeing. | 7 7 | 7 7 |

7 The | neighbors | therefore, | 7 and | they which be- | fore had | seen him, | that he was | blind, | 7 7 | said 7 | Is not | this 7 | he that | sat and | begged? |

7 7 | 7 7 | Some | said, 7 | This | is | he; | 7 7 | others | said, 7 | He is | like him: | 7 7 | 7 but | he | said, | 7 I | am | he. | 7 7 | 7 7 | Therefore | said they unto him, | 7 7 | How | were thine | eyes | opened? | 7 7 | 7 7 | 7 He | answered and | said, | 7 A | man | 7 that is | called | Jesus, | made | clay, | 7 and a- | nointed mine | eyes, | 7 and | said unto me, | Go to the | pool of | Siloam, | 7 and | wash: 7 | 7 7 | 7 and I | went and | washed, | 7 and I re- | ceived | sight. | 7 7 | 7 7 | Then | said they unto him, | 7 7 | Where | is he? | 7 7 | 7 | He | said, 7 | 7 | I know not. | 7 7 | 7 7 |

7 They | brought to the | Pharisees | him that a- | fore time | 7 was | blind. | 7 7 | And it was the | Sabbath | day 7 | 7 when | Jesus | made the | clay, | 7 and | opened his | eyes. | 7 7 | Then a- | gain the | Pharisees | also | asked him | how he had re- | ceived his | sight. | 7 7 | 7 He | said unto | them,* | 7 He | put 7 | clay 7 | 7 upon mine | eyes, | 7 and I | washed | and do | see. | 7 7 | 77 | Therefore said | some of the | Phariseas, | 7 This | man is | not of | God, | 7 be- | cause | 7 he | keepeth not the | Sabbath | day. | 7 7 | Others | said, 7 | How can a | man that is a | sinner, | do such | miracles? | 7 7 | And there was | 7 a di- | vision a- | mong them. | 7 7 | 7 7 | 7 They say | unto the | blind | man a- | gain, 7 | 7 7 | What | sayest | thou of him? | that he hath | opened thine | eyes? | 7 7 | 7 He said, 7 | He is a | prophet. | 7 7 | 7 7 |

701.

PSALM CXXXIX.

O | Lord, 7 | thou hast | searched me, | 7 and | known me. | 7 7 | 7 7 | 7 Thou | knowest my | down | sitting | 7 and mine | up 7 | rising; | 7 thou | under- | standest my | thoughts | 7 a- | far | off. 7 | 7 7 | 7 7 | Thou |

* See number 660, page 90.

compassest my | path, 7 | 7 and my | lying | down, 7 | and art ac- | quainted with | all my | ways. | 7 7 | For there is | not a | word in my | tongue, | 7 but | lo, 7 | O 7 | Lord | thou 7 | knowest it | alto- | gether. | 7 7 | 7 7 | Thou hast be- | set me | 7 be- | hind and be- | fore, 7 | 7 and | laid thine | hand up- | on me. | 7 7 | 7 7 | Such 7 | knowledge is | too | wonderful for | me: | 7 7 | it is | high 7 | 7 I | cannot at- | tain unto it. | 7 7 | 7 7 | Whither shall I | go 7 | 7 from thy | spirit? | 7 7 | 7 or | whither shall I | flee from thy | presence? | 7 7 | 7 7 | If I as- | cend 7 | up into | heaven, | 7 7 | thou art | there: | 7 7 | if I | make my | bed in | hell | 7 be- | hold, 7 | thou art | there. | 7 7 | 7 7 | If I | take the | wings of the | morning | 7 and | dwell in the | uttermost | parts of the | sea: | 7 7 | Even | there | 7 shall thy | hand 7 | lead me, | 7 and thy | right 7 | hand shall | hold me. | 7 7 | 7 7 | If I | say, | Surely the | darkness shall | cover me: | 7 7 | even the | night 7 | 7 shall be | light a- | bout me: | 7 7 | Yea, | 7 the darkness | hideth not from | thee; | 7 7 | but the | night | shineth as the | day: | 7 7 | 7 the | darkness | and the | light 7 | 7 are | both a- | like | 7 to | thee. | 7 7 | 77 |

702.

MARCO BOZZARIS.

[He fell in an attack upon the Turkish camp at Lapsi, the site of ancient Platæa, August 20, 1823, and expired in the moment of victory.]

7 At | midnight, | 7 7 | in his | guarded | tent, 7 |
7 The | Turk | 7 was | dreaming | 7 of the | hour, |
7 When | Greece, | 7 her | knee in | suppliance | bent, 7 |
7 Should | tremble | 7 at his | power; |
7 7 | 7 In | dreams, | 7 through | camp and | court, 7 |
7 he | bore 7 |
7 The | trophies | 7 of a | conqueror. |

In | dreams, | 7 his | song of | triumph | heard; | 7 7 | 7 7 |
Then 7 | wore his | monarch's | signet | ring,— | 7 7 |
Then 7 | press'd that | monarch's | throne,— | 7 7 | 7 a | King; 7 | 7 7 |
7 As | wild his | thoughts, 7 | 7 and | gay of | wing, 7 |
7 As | Eden's | garden | bird. 7 | 7 7 | 7 7 |

703.

7 At | midnight, | 7 in the | forest | shades, | 7 7 |
7 Boz- | zaris | ranged his | Suliote | band, | 7 7 |
True | 7 as the | steel | 7 of their | tried | blades, |
Heroes | 7 in | heart and | hand; | 7 7 | 7 7 |
There had the | Persian's | thousands | stood, 7 |
There | 7 had the | glad 7 | earth 7 | drunk their | blood 7 |
7 | On | old Pla- | tæa's | day: |
7 And | now,7 | 7 there | breathed that | haunted | air 7 |
The | sons | 7 of | sires who | conquered | there, 7 |
7 With | arm to | strike 7 | 7 and | soul to | dare, |
7 As | quick, 7 | 7 7 | 7 as | far as | they. 7 | 7 7 | 7 7 |

704.

7 An | hour pass'd | on— 7 | 77 | 7 the | Turk a- | woke: | 7 7 |
That 7 | bright 7 | dream | 7 was his | last; 7 | 7 7 |
7 He | woke— 7 | 7 to | hear his | sentry's | shriek, |
7 "To | arms! | 7 they | come! | 7 the | Greek, 7 | 7 the | Greek." 7 |
7 He | woke—to | die | 7 midst | flame and | smoke, 7 |
7 And | shout, and | groan, and | sabre stroke, 7 |
77 | 7 And | death-shots | falling | thick and | fast 7 |
7 As | lightnings | 7 from the | mountain | cloud; 7 | 77 |
7 And | heard, 7 | 7 with | voice as | thunder | loud, 7 |
7 Boz- | zaris | cheer his | band; |

7 7 | "Strike— 7 | 7 till the | last | armed | foe ex- | pires,
7 | 7 7 |
Strike | 7 7 | 7 for your | altars | 7 and your | fires, 7 |
7 7 |
Strike | 7 for the | green | graves of your | sires, | 7 7 |
God— 7 | 7 and your | native | land!" 7 | 7 7 | 7 7 |

705.

They | fought,7 | 7 like | brave | men, 7 | long and | well,
7 | 7 7 |
7 They | piled that | ground | 7 with | Moslem | slain,7 |
7 They | conquer'd— | 7 7 | but Boz- | zaris | fell, 7 |
7 7 | Bleeding at | every | vein. 7 | 7 7 | 7 7 | 7 7 |
7 His | few sur- | viving | comrades | 7 7 | saw 7 |
7 His | smile, | 7 when | rang their | proud 7 | hurrah, |
And the | red 7 | field 7 | was | won ; 7 | 7 7 |
Then | saw in | death 7 | 7 his | eyelids | close 7 |
Calmly, | as to a | night's re- | pose, 7 |
7 Like | flowers at | set of | sun. 7 | 7 7 | 7 7 |

706.

Come to the | bridal | chamber, | Death ! 7 |
Come to the | mother, | 7 when she | feels, 7 |
7 For the | first 7 | time, 7 | 7 her | first-born's | breath; |
7 7 | Come when the | blessed | seals 7 |
Which | close the | pestilence | 7 are | broke, 7 | 7 7 |
7 And | crowded | cities | wail its | stroke ;— 7 | 7 7 |
Come in con- | sumption's ghastly | form, 7 |
7 The | earthquake | shock, 7 | 7 the | ocean | storm;— |
Come when the | heart | beats | high and | warm, 7 |
7 With | banquet | song, | 7 and | dance, and | wine,7 |
7 7 | And | thou art | terrible !—7 the | tear, 7 |
7 The | groan, | 7 the | knell, 7 | 7 the | pall, 7 | 7 the |
bier, |
7 And | all we | know, 7 | 7 or | dream, or | fear 7 |
7 Of | agony, | 7 are | thine. | 7 7 | 7 7 |

707.

But to the | hero, | 7 when his | sword 7 |
7 Has | won the | battle | 7 for the | free, | 7 7 |
7 | Thy voice 7 | sounds like a | prophet's | word, 7 | 7 7 |
And in its | hollow | tones are | heard 7 |
7 The | thanks of | millions | yet to | be. 7 | 7 7 | 7 7 |
7 Boz- | zaris! | 7 7 | 7 with the | storied | brave 7 |
Greece | nurtured | 7 in her | glory's time, 7 | 7 7 |
Rest thee— | 7 7 | there is | no | prouder | grave, |
Even in her | own 7 | proud 7 | clime. | 7 7 | 7 7 |
7 We | tell thy | doom | 7 with- | out a | sigh ; 7 |
For thou art | Freedom's | now,7 | 7 and | Fame's ;7 | 77|
One of the | few, 7 | 7 the im- | mortal | names, | 7 7 |
7 That | were not | born to | die. 7 | 7 7 | 7 7 |

708.

ANTHONY'S ORATION OVER CÆSAR'S BODY.

Friends, | 7 7 | Romans, | 7 7 | Countrymen! | 7 7 |
Lend me your | ears ; | 7 7 | 7 7 |
7 I | come | 7 to | bury | Cæsar, | 7 7 | not to | praise |
him. | 7 7 | 7 7 |
7 The | evil, | 7 that | men | do, | lives | after them ;|77|
7 The | good | 7 is | oft in- | terred | 7 with their |
bones : | 7 7 |
So let it | be | 7 with | Cæsar ! | 7 7 | 7 The | noble |
Brutus |
7 Hath | told you, | Cæsar | 7 was am- | bitious. | 7 7 |
If it | were so, | it was a | grievous | fault; | 7 7 |
7 And | grievously | 7 hath | Cæsar | answered it. | 77 |
Here, | under | leave of | Brutus | 7 and the | rest, |
7 (For | Brutus | 7 is an | honorable | man, | 7 7 |
So are they | all, 7 | all | honorable | men ;) | 7 7 |
Come I | 7 to | speak | 7 in | Cæsar's | funeral. | 77|77

709.

He was my | friend*, | 7 7 | faithful | 7 and | just to | me: | 7 7 |
7 But | Brutus | says | he was am- | bitious; | 7 7 |
7 7 | 7 And | Brutus | 7 is an | honorable | man. | 7 7 | 7 7 |
He hath | brought | many | captives | home to | Rome, |
7 Whose | ransoms | 7 did the | general | coffers | fill: | 7 7 | 7 7 |
7 Did | this | 7 in | Cæsar | seem am- | bitious? | 7 7 | 7 7 |
When that the | poor have | cried, | 7 7 | Cæsar hath | wept; | 7 7 | 7 7 |
7 Am- | bition | 7 should be | made of | sterner | stuff. | 7 7 | 7 7 |
7 Yet | Brutus | says | 7 he | was am- | bitious; |
7 7 | 7 And | Brutus | 7 is an | honorable | man. | 7 7 | 7 7 |
7 You | all did | see, | 7 that, | on the | Lupercal, |
7 I | thrice pre- | sented him | 7 a | kingly | crown; |
7 7 | Which he did | thrice | 7 re- | fuse. | 7 7 | 7 Was this am- | bition? | 7 7 | 7 7 |
7 Yet | Brutus | says | he was am- | bitious; | 7 7 |
7 And | sure, | 7 he | is | 7 an | honorable | man? | 7 7 |

710.

7 7 | 7 I | speak not | 7 to dis- | prove | what | Brutus | spoke; |
7 But | here | I am to | speak | what I do | know. | 7 7 | 7 7 |
7 You | all did | love him | once; | 7 7 | not without | cause: | 7 7 |
What | cause with- | holds you | then, | 7 to | mourn | for him? | 7 7 | 7 7 |

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* See number 510, page 57.

O | judgment, | 7 7 | Thou art | fled to | brutish | beasts, | 7 7 |
7 And | men | 7 have | lost their | reason! | 7 7 | 7 7 | Bear with me: |
7 7 | 7 My | heart 7 | is in the | coffin | there | 7 with | Cæsar; |
7 7 | And I must | pause 7 | till it | come | back to me. | 7 7 | 7 7 |

711.

7 But | yesterday, | 7 the | word of | Cæsar, | might |
7 Have | stood a- | gainst the | world! | 7 7 | now | lies he | there, |
7 7 | 7 And | none | so | poor | 7 to | do him | reverence. | 7 7 | 7 7 |
O | masters! | 7 7 | If I were dis- | posed to | stir |
7 Your | hearts and | minds | 7 to | mutiny and | rage, |
I should do | Brutus | wrong, | 7 and | Cassius | 7 7 | wrong; |
7 7 | Who, | 7 you | all | know, | 7 are | honorable | men. | 7 7 | 7 7 |
7 I | will not | do | them | wrong; | 7 7 | 7 7 | I | rather | choose |
7 To | wrong the | dead, | 7 to | wrong my- | self | 7 and | you, |
Than I will | wrong | such 7 | honorable | men. | 7 7 | 7 7 |

712.

7 But | here's a | parchment | 7 with the | seal of | Cæsar; |
7 I | found it | 7 in his | closet; | 7 7 | 'Tis his | will: | 7 7 |
Let but the | commons | hear | 7 this | testament, | 7 7 |
7 (Which, | pardon me, | 7 I | do not | mean to | read) |

7 7 | And they would | go | 7 and | kiss | dead | Cæsar's | wounds, |
7 And | dip their | napkins | 7 in his | sacred | blood; |
7 7 | Yea | beg a | hair of him | 7 for | memory, |
7 And | dying, | 7 7 | mention it | within their | wills, |
7 7 | 7 Be- | queathing it | 7 as a | rich 7 | legacy, |
Unto their | issue. | 7 7 | 7 7 |

613.

If you have | tears, | 7 pre- | pare to | shed them | now. | 7 7 | 7 7 |
7 You | all do | know | this | mantle: | 7 7 | I remember |
7 The | first | time | ever | Cæsar | put it | on; | 7 7 |
'Twas on a | summer's | evening | 7 in his | tent; | 7 7 |
That | day | 7 he | overcame the | Nervii: | 7 7 | 7 7 |
Look | 7 in | this | place | ran | Cassius' | dagger | through! | 7 7 | 77 |
See what a | rent | 7 the | envious | Casca | made! | 7 7 | 7 7 |
Through | this | 7 the | well be- | loved | Brutus | stabbed, | 7 7 |
7 7 | And as he | plucked his | cursed | steel a- | way |
7 7 | Mark 7 | how the | blood of | Cæsar | followed it | 7 7 | 7 7 |

714.

This | 7 was the | most un- | kindest | cut of | all! |
7 7 | 7 For | when the | noble | Cæsar | saw | him | stab, |
7 In | gratitude, | 7 more | strong than | traitor's | arms, |
Quite | vanquished him: | 7 7 | then | burst his | mighty heart; | 7 7 |
And in his | mantle, | 7 7 | muffling up his | face | 7 7 |
Even at the | base of | Pompey's | statue, |

7 7 | 7 (Which | all the | while | ran | blood,) | 7 7 | great | Cæsar | fell. | 7 7 | 7 7 |
O what a | fall | 7 was | there, | 7 my | countrymen! | | 7 7 | 7 7 |
Then | I, | 7 and | you, | 7 and | all of us, | fell | down, |
Whilst 7 | bloody | treason | flourished | over us. | 77 | 7 7 |
O! | now you | weep; | 7 7 | 7 and I per- | ceive | 7 you | feel, |
7 The | dint of | pity; | 7 7 | these | 7 are | gracious | drops. | 7 7 | 7 7 |
Kind | souls; | 7 7 | what | weep you | 7 7 | when you but be- | hold |
7 Our | Cæsar's | vesture | wounded? | 7 7 | 7 7 | Look you | here! | 7 7 | 7 7 |
Here is him- | self, | 7 7 | marr'd | 7 as you | see, | 7 by | traitors. | 7 7 | 7 7 |

715.

Good | friends, | sweet | friends, | 7 7 | let me not | stir you | up |
7 To | such a | sudden | flood of | mutiny. | 7 7 |
7 7 | They that have | done this | deed, | 7 are | honorable: |
7 7 | What | private | griefs | 7 they | have, | 7 a- | las! | 7 I | know not, |
7 That | made them | do it: | 7 7 | they are | wise, | 7 and | honorable, |
7 And | will 7 | no | doubt, | 7 with | reason | answer you. | 7 7 | 7 7 |

716.

7 I | come not, | friends, | 7 to | steal away | 7 your | hearts; | 7 7 |
I am | no | orator, | 7 as | Brutus is; |

7 7 | But as you | know me | all, | 7 a | plain | blunt | man, |
7 That | love my | friend; | 7 7 | 7 and | that | they | know | full | well |
7 That | gave me | public | leave | 7 to | speak of him. | 7 7 | 7 7 |

717.

For I have | neither | wit, | 7 nor | words, | 7 nor | worth, | 7 7 |
Action, | 7 nor | utterance, | 7 nor the | power of | speech, |
7 To | stir | men's | blood. | 7 7 | 7 I only | speak | right | on: | 7 7 |
7 I | tell you | that | 7 which | you yourselves | 7 do | know; |
7 7 | Show you | sweet | Cæsar's | wounds, | 7 7 | poor, | | poor | dumb | mouths, |
7 And | bid | them | speak | for me. | 7 7 | 7 7 | But were | I | Brutus, |
7 And | Brutus | Antony, | 7 7 | there were an | Antony |
7 Would | ruffle | up your | spirits, | 7 7 | 7 and | put a | tongue |
7 In | every | wound of | Cæsar, | 7 that should | move |
7 The | stones of | Rome | 7 to | rise in | mutiny. | | 7 7 | 7 7 |

The preceding examples, including both poetry and prose, it is thought, will be sufficient to explain the principle embraced in this lesson, entitled the Measure of Speech. The pupil should endeavor, in all his reading exercises, to form the sentences, whether of poetry or prose, into measures, for the purpose of reading with facility and without fatigue. The pauses or rests which occur in the imperfect measures, will afford him an opportunity of taking breath at such intervals, that, in the words of Dr. Barber, "Reading will cease to be laborious, and the sense will be rendered clear, as far as it is dependent on the capital point of the distribution of time, or measure." The principle explained in this lesson, when well understood, and judiciously applied, will make the pupil acquainted with the nature of all the different kinds

of versification; for he will perceive that all the varieties of poetry (or verse) are dependent upon the regular succession of the various measures of speech.*

LESSON XXXVI.

MANNER OF READING POETRY.

In the last lesson, the attention of the pupil was drawn to the MEASURE OF SPEECH, a subject, which, although it is very important in prose, is doubly so in the reading of poetry or verse, as it determines a question which has long been debated by teachers of the art of Reading, viz. whether a pause should be made at the end of every line.

It is maintained by a very respectable writer, that in reading '*blank verse*,' "we ought to make every line sensible to the ear; for what" (it is asked by the same writer) "is the use of the melody, or for what end has the poet composed in verse, if in reading his lines, we suppress his numbers, by omitting the final pause; and degrade them by our pronunciation into mere prose?"

The remarks made in the previous lesson are a sufficient reply to this question. It is there stated that all sentences that are or can be read or pronounced, are divisible into measures, and that the only difference there is in sound between prose and verse, is that verse consists of a *regular succession* of similar measures, while in prose the different kinds of measure occur promiscuously, without any regular succession. Now if this be the case, as it undoubtedly is, there will be no necessity of a pause at the end of the line, to render the melody sensible to the ear. Indeed, it will be impossible for the reader, who pays proper attention to the *measures* into which all poetical lines are divided, to conceal the melody which the lines possess. The art of the poet, so far as the harmony is concerned, consists in such an arrangement of his measures, as to leave little for the reader to do, in order to convey the melody to the hearer; and those lines which require '*humoring*,' in order that the music of the versification may be distinguished, have little title to the name of poetry.

The only direction, therefore, which it is necessary to give the pupil in reading verse is, to endeavor to forget, or rather, to disregard the division of the sentences into

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* A greater variety of exercises for reading, divided into measures, may be found in Dr. Barber's Grammar of Elocution.

They, who have any curiosity to know the manner in which Garrick pronounced Hamlet's Soliloquy on Death, are referred to Steele's Prosodia Rationalis, (edition of 1779, p. 40. et seq.) where it is divided into measures, and accented. Dr. Barber's method of dividing speech is identical with Mr. Steele's.

lines, and to read with the same inflections, accent, tone, emphasis, and expression, that he would use in reading prose.

In addition to the remarks which were made in the last lesson in relation to the pauses caused by imperfect measures of speech, it remains to be observed that there is generally a pause, which belongs exclusively to poetry, called the Cæsura,* or the Cæsural pause. This pause must always be properly regarded; and in studying a reading lesson in verse, the pupil must be careful to ascertain where this pause belongs. It is generally made after the fourth, fifth, or sixth syllable in the line; but it is sometimes found after the third or the seventh, and occasionally even after the second or the eighth.

In the following lines, the place where the Cæsura, or the Cæsural pause is to be made, is indicated by a figure, and the parallel lines ||; and in reading them, the pupil will remember to make a slight pause when he comes to the figure.

718.

The Cæsura after the 4th syllable.

The Savior comes ^{4}|| by ancient bards foretold.

719.

The Cæsura after the 5th syllable.

From storms a shelter, ^{5}|| and from heat a shade.

720.

The Cæsura after the 6th syllable.

Exalt thy lofty head, ^{6}|| and lift thine eyes

721.

The Cæsura after the 3d syllable.

Exploring, ^{3}|| till they find their native deep.

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* The word Cæsura means *a cut*, or division. An attentive observer will not fail to notice that the beauty and grace of English versification depends much upon the situation of the Cæsura. The poet has it in his power, by diversifying its position, to give his numbers a grateful variety which they would not otherwise possess. Those who would see this subject more fully discussed, will find some valuable remarks in the work of Dr. Carey, entitled "*Practical English Prosody.*" London ed. 1816, p. 59.

722.

The Cæsura after the 7th syllable.

Within that mystic circle $^{7}||$ safety seek.

723.

The Cæsura after the 2d syllable.

Happy, $^{2}||$ without the privilege of will.

724.

The Cæsura after the eighth syllable.

In different individuals $^{8}||$ we find.

In some lines, besides the cæsura, there is also what is called the *demi-cæsura*, or half cæsura, at which the pause is very slight, as in the following lines, in which the demi-cæsura is marked with a single accent, and the cæsura with a double accent.

725.

Warms ′ in the sun ″ refreshes ′ in the breeze,
Glows ′ in the stars ″ and blossoms ′ in the trees ;
Lives ′ through all life ″ ; extends ′ through all extent,
Spreads ′ undivided, ″ operates ′ unspent.

The pupil will recollect that no pause must be made, and especially that the falling inflection of the voice must not be used at the end of the line, unless the sense requires it. In the following extract, the pause with the falling inflection occurs in that part of the line indicated by the grave accent. The extract is from the description of the Deluge in Paradise Lost.

726.

Meanwhile the south wind ròse, and with black wings
Wide hovering, all the clouds together drove
From under heavèn : the hills, to their supply,
Vapor and exhalation dusk and moist
Sent up amàin : and now the thickened sky
Like a dark ceiling stoòd ; down rushed the rain
Impetuous, and continued, till the earth

No more was sèen ; the floating vessel swam
Uplìfted, and secure with beaked prow
Rode tilting o'er the waves.

A SIMILE* *or* COMPARISON, *in poetry, should be slurred ;† that is, it should be read in a lower tone of voice, with less force and more rapidly.*

In the following lines the simile is contained in Italic *letters.*

727.

Tired nature's sweet restorer, balmy sleep!
He, *like the world*, his ready visits pays
Where fortune smiles; the wretched he forsakes;
Swift on his downy pinions, flies from grief,
And lights on lids unsullied with a tear.

728.

Dear is that shed to which his soul conforms;
And dear that hill which lifts him from the storms;
And, *as a child whom scaring sounds molest,*
Clings close and closer to his mother's breast;
So the loud torrent, and the whirlwind's roar,
But bind him to his native mountains more.

729.

The skies, *like a banner in sunset unrolled,*
O'er the west threw their splendor of azure and gold;
But one cloud at a distance rose dense, and increased
Till its margin of black touched the zenith and east.

730.

Like a spirit, it came in the van of a storm!
And the eye, and the heart, hailed its beautiful form,
For it looked not severe, *like an angel of wrath*,
But its garment of brightness illumed its dark path.

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*See Parker's Exercises in English Composition, Lesson 30, p. 56, for an explanation of Simile, or Comparison.

†See Lesson 34, p. 88, of this volume, for an explanation of the slur.

731.

So live, that when thy summons comes to join
The innumerable caravan, that moves
To the pale realms of shade, where each shall take
His chamber in the silent halls of death,
Thou go not, *like the quarry slave at night*,
Scourged to his dungeon; but sustained and soothed
By an unfaltering trust, approach thy grave,
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.

The word verse properly means *a turning*, and for this reason each line in poetry is a verse. The divisions of a poem, whether they consist of four, six, or any other number of verses or lines, are called *stanzas*. The pupil must be careful not to pause at the end of a stanza, unless the sense is completed. The following are instances in which, as the sense is not completed, the voice must not be suspended at the end of the stanza.

732.

Oh what is human glory, human pride!
What are man's triumphs when they brightest seem?
What art thou, mighty one! though deified?
Methusaleh's long pilgrimage, a dream;
Our age is but a shade, our life a tale,
A vacant fancy, or a passing gale

Or nothing! 'Tis a heavy, hollow ball,
Suspended on a slender, subtile hair,
And filled with storm winds, thunders, passions, all
Struggling within in furious tumult there.
Strange mystery! man's gentlest breath can shake it,
And the light zephyrs are enough to break it.

733.

Beneath the aged oak he sleeps;—
The angel of his childhood there
No watch around his tomb-stone keeps;
But, when the evening stars appear,

The woodman, to his cottage bound,
Close to that grave is wont to tread:
But his rude footsteps echoed round,
Break not the silence of the dead.

734.

The applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,

Their lot forbăde: nor circumscribed alone
Their growing virtues, but their crimes confined;—
Forbăde to wade through slaughter to a throne,
And shut the gates of mercy on mankind!

LESSON XXXVII.

MONOTONE.

In the previous parts of this book the pupil has been made acquainted with those modifications of the voice called the rising inflection, the falling inflection, and the circumflex.* There is another modulation of the voice, which from its intimate connection with the reading of poetry of a solemn kind, has been reserved for explanation in this place. It is called the MONOTONE, and consists of a degree of *sameness of sound*, or tone, in a number of successive words or syllables.

It is very seldom the case, that there is a *perfect* sameness to be observed in reading any sentence or part of a sentence. But, very little variety of tone, or, in other words, a degree of the MONOTONE, is to be used in reading either prose or verse, which contains elevated descriptions or emotions of solemnity, sublimity, or reverence. This *monotone* should generally be a low tone of the voice. Thus, in addressing the Deity, in the following lines, a degree of the monotone is to be used.

735.

O Thou Eternal One! whose presence bright
All space doth occupy, all motion guide;
Unchanged through time's all devastating flight;
Thou only God! There is no God beside!
Being above all beings! Mighty One!
Whom none can comprehend and none explore;
Who fill'st existence with Thyself alone:
Embracing all,—supporting,—ruling o'er—
Being whom we call God—and know no more.

* See Lessons 1st, 2nd, and 22nd.

The monotone is also to be used in the following extracts.

736.

High on a throne of royal state, which far
Outshone the wealth of Ormus or of Ind;
Or where the gorgeous East, with richest hand,
Showers, on her kings barbaric, pearl and gold,
Satan exalted sat.

737.

The sky is changed! and such a change! Oh Night,
And Storm, and Darkness, ye are wondrous strong,
Yet lovely in your strength, as is the light
Of a dark eye in woman! Far along,
From peak to peak, the rattling crags among,
Leaps the live thunder!—not from one lone cloud,
But every mountain now hath found a tongue;
And Jura answers, through her misty shroud,
Back to the joyous Alps, who call to her aloud!

738.

And this is in the night:—most glorious night!
Thou wert not made for slumber! let me be
A sharer in thy fierce and fair delight,—
A portion of the tempest and of thee!
How the lit lake shines,—a phosphoric sea—
And the big rain comes dancing to the earth!
And now again 'tis black—and now, the glee
Of the loud hills shakes with its mountain mirth,
As if they did rejoice o'er a young earthquake's birth.

739.

Sky, mountains, river, winds, lake, lightnings! ye,
With night, and clouds, and thunder, and a soul
To make these felt and feeling, well may be
Things that have made me watchful: the far roll
Of your departing voices is the knoll
Of what in me is sleepless,—if I rest.
But where, of ye, O tempests! is the goal?
Are ye like those within the human breast?
Or do ye find, at length, like eagles, some high nest?

740.

And in the bright blaze of thy festal hall,
When vassals kneel, and kindred smile around thee,
May ruin'd Bertram's Pledge hiss in thine ear—
Joy to the proud dame of Saint Aldobrand,
Whilst his corse doth bleach beneath her towers!

741.

Oh, crested Lochiel, the peerless in might,
Whose banners arise on the battlements height,
Heaven's fire is around thee, to blast and to burn!

742.

O when he comes,
Rous'd by the cry of wickedness extreme
To heaven ascending from some guilty land,
Now ripe for vengeance; when he comes, array'd
In all the terrors of Almighty wrath,—
Forth from his bosom plucks his lingering arm,
And on the miscreants pours destruction down,
Who can abide his coming? Who can bear
His whole displeasure?

The monotone may with good effect be introduced in many of the sentences contained in the previous pages of this book, especially in numbers 531 and 532, pages 75 and 76. As it is the design of the author, in these pages, to furnish *lessons*,* rather than *exercises* in reading, the extracts already introduced will be sufficient to impress the principle contained in this lesson.

LESSON XXXVIII.

ANALYSIS.

The word ANALYSIS* *means the separation of the parts of which a thing is composed.*

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* See Preface, page 3.

† See Parker's Exercises in English Composition, page 23.

Every sentence, whether it be a long or a short one, contains *one prominent idea*, which by a proper management of the voice, must be brought out into clear and distinct notice. It sometimes happens, especially in very long sentences, that the prominent idea is interrupted, or obscured by parentheses, descriptions. explanatory remarks, or other expressions, which render it difficult for the reader to distinguish the most important part, and give it that prominence which it deserves. Herein lies the greatest difficulty in the art of reading. No rule can be given to aid the pupil in the discovery of the prominent ideas in his reading lessons. He must here be left to study and reflection. The information, however, that there *are* such prominent ideas in complex sentences, will lead him to endeavor to discover them ; and the practice which he has had in the use of emphasis, slur, expression, and other principles contained in the preceding lessons, will enable him to apply himself to the study of such sentences, with the hope of distinguishing the parts which should be brought into strong light, from those which require to be thrown into the shade.

To aid him in the study, a few examples are here introduced.

743.

The rivulet sends forth glad sounds, and tripping o'er its bed of pebbly sands, or leaping down the rocks, seems with continuous laughter to rejoice in its own being.

In this sentence, one principal idea is expressed, namely, that *the rivulet sends forth glad sounds, and seems to rejoice in its own being.* This idea must therefore be brought out prominently ; while the expressions, *tripping o'er its bed of pebbly sands*, and *leaping down the rocks*, are merely descriptions of the appearance of the river, and need not be so emphatically marked. The same remark must be made with regard to the expression, *with continuous laughter*, which is only an explanation of the manner in which it rejoices. These expressions may be slightly slurred.*

In reading the sentence therefore, he will express it as follows, pronouncing the parts in Italic letters with less emphatic force than the prominent idea.

744.

The rivulet sends forth glad sounds, *and tripping o'er its bed of pebbly sands, or leaping down the rocks* seems *with continuous laughter* to rejoice in its own being.†

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*See Lesson 34.

†This sentence occurs on the 90th page, where it is differently marked. It is here used for illustration only. Some readers may prefer one method, and some another, for there are probably few who would read any passage in exactly the same manner.

In the following sentences, all the parts, except the prominent ideas, are printed in Italic letters. The pupil will read them as directed above.

745.

There was a delicious sensation *of mingled security and awe*, with which I looked down *from my giddy height* on the monsters of the deep *at their uncouth gambols.* Shoals of porpoises *tumbling about the bows of the ship;* the grampus *slowly heaving his huge form above the surface;* or the ravenous shark, *darting like a spectre through the blue waters.*

In order that the pupil may clearly distinguish the prominent parts of the following sentences, he may first read them with the omission of the parts in Italic letters, and afterwards read the whole of each sentence as it stands.

746.

The devout heart, *penetrated with large and affecting views of the immensity of the works of God, the harmony of his laws, and the extent of his beneficence*, bursts into loud and vocal expressions of praise and adoration; and *from a full and overflowing sensibility*, seeks to expand itself to the utmost limits of creation.

In the following sentence the pupil may read, first, that only which is in capital letters; then all but the Italic; and, thirdly, the whole sentence. He will thus distinguish the various parts of a complex sentence.

747.

CAN HE, who, *not satisfied with the wide range of animated existence*, calls for the sympathy of the inanimate creation, REFUSE TO WORSHIP with his fellow-men?

It may here be remarked, that the most prominent part sometimes consists of a single word, or perhaps of several words, which cannot be separated from the connection in which they stand, as in the following example.

748.

Oh, days of ancient GRANDEUR! are ye GONE? Forever GONE? Do these same scenes behold his OFFSPRING here the HIRELING of a FOE? Oh that I

KNEW my FATE! that I could READ the destiny that heaven has marked for me!

749.

WHENCE, and WHAT art thou, EXECRABLE shape!
That dar'st, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates? THROUGH THEM I mean to PASS,
That be assured, without leave asked of thee:
RETIRE, or taste thy FOLLY; and learn by PROOF,
Hell-born! not to contend with spirits of heaven!

750.

What means this SHOUTING? I do fear, the people
Choose Cæsar for their KING.
Ay, do you FEAR it?
Then must I think you WOULD NOT HAVE it so.
I would NOT, Cassius; yet I LOVE him well.

751.

And thus, in silent waiting, stood
The piles of stone, and piles of wood;
Till DEATH, who in his vast affairs
Ne'er puts things off—as men in theirs;
And thus, if I the truth must tell,
Does his work finally and well—
WINKED at our hero as he past,
"Your house is finished, Sir, at last;
A narrower house—a house of clay—
Your palace for another day!"

In the analysis of a sentence, with the view to read it correctly, there are generally three things to be considered by the pupil; namely: First, *What are the most prominent parts, or those which require emphasis*—Secondly, *What parts are merely explanatory, and consequently are to be slurred or thrown into shade*—Thirdly, *What parts, separated by explanatory, descriptive, or other circumstances, are intimately connected with each other, and must have their intimate connexion expressed, by strong emphasis, or by slurring the parts which separate them.*

The pupil may analyze the following sentences; that is to say, he may mark and read those parts or words only, which are most prominent, and require strong emphasis. He may then mention what parts are merely explanatory, &c. And then he may point out those parts

which, though distant from the eye, are closely connected in sense. Lastly, he may read each sentence as it stands, endeavoring to manage the emphasis, slur, and expression, in the manner in which he has heretofore been directed.

752.

How reverend is the face of this tall pile,
Whose ancient pillars rear their marble heads,
To bear aloft its arch'd* and ponderous roof,
By its own weight made steadfast and immoveable,
Looking tranquillity! It strikes an awe
And terror on my aching sight: the tombs
And monumental caves of death look cold,
And shoot a chillness to my trembling heart.

753.

Oh winter! ruler of the inverted year!
Thy scattered hair with sleet, like ashes, filled,
Thy breath congealed upon thy lips, thy cheeks
Fringed with a beard made white with other snows
Than those of age, thy forehead wrapt in clouds,
A leafless branch thy sceptre, and thy throne
A sliding car, indebted to no wheels,
But urged by storms along its slippery way,
I love thee, all unlovely as thou seem'st*
And dreaded as thou art.

754.

Slaves cannot breathe in England; if their lungs
Receive our air, that moment they are free:
They touch our country, and their shackles fall.
That's noble, and bespeaks a nation proud
And jealous of the blessing. Spread it then,
And let it circulate through every vein
Of all your empire; that where Britain's power
Is felt, mankind may feel her mercy too.

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*The pupil will often notice in poetry such an abbreviation as this, where the apostrophe shows that some letter is left out. [*See Lesson 20, page 44.*] Thus *arch'd* for arched, *slipp'ry* for slippery, *seem'st* for seemest. These abbreviations are generally made for the purpose of shortening the word, and thereby preserving the measure of the verse. But they are very seldom allowed in prose.

755.

Trifles, light as air,
Are to the jealous, confirmations strong
As proofs of holy writ.
Dangerous conceits are, in their natures, poisons,
Which, at the first, are scarce found to distaste,
But, with a little act upon the blood
Burn like the mines of sulphur.

756.

I come no more to make you laugh; things now,
That bear a weighty and a serious brow,
Sad, high, and working, full of state and woe,
Such noble scenes, as draw the eye to flow,
We now present. Those, that can pity, here,
May, if they think it well, let fall a tear,
The subject will deserve it.

757.

Thou hast it now, King, Cawdor, Glamis, all,
As the weird women promised; and I fear,
Thou play'dst most foully for it: yet it was said,
It should not stand in thy posterity;
But that myself should be the root, and father
Of many kings. If there come truth from them,
(As upon thee, Macbeth, their speeches shine,)
Why, by the verities made good,
May they not be my oracles as well,
And set me up in hope.

758.

Lochiel, Lochiel, beware of the day,
For dark and despairing, my sight I may seal,
But man cannot cover what God would reveal.
'Tis the sunset of life gives me mystical lore,
And coming events cast their shadows before.
I tell thee, Culloden's dread echoes shall ring
With the blood-hounds that bark for thy fugitive king.

759.

Lo! anointed by heaven with the vials of wrath,
Behold, where he flies on his desolate path!

Now in darkness and billows he sweeps from my sight:
Rise! rise! ye wild tempests and cover his flight!
'Tis finished. Their thunders are hushed on the moors,
Culloden is lost, and my country deplores.

760.

Impose upon me whatever hardships you please, give me nothing but the bread of sorrow to eat; take from me the friends in whom I had placed my confidence; lay me in the cold hut of poverty, and on the thorny bed of disease; set death before me in all its terrors; do all this,—only let me trust in my Savior, and I will fear no evil,—I will rise superior to affliction,—I will rejoice in my tribulation.

761.

The Highlands of Scotland are a picturesque, but in general a melancholy country. Long tracts of mountainous desert covered with dark heath, and often obscured by misty weather; narrow valleys, thinly inhabited, and bounded by precipices resounding with the fall of torrents; a soil so rugged, and a clime so dreary, as in many parts to admit neither the amusements of pasturage, nor the labors of agriculture; the mournful dashing of waves along the friths and lakes that intersect the country; the portentous noises which every change of the wind, and every increase and diminution of the waters is apt to raise in a lonely region, full of echoes, and rocks, and caverns; the grotesque and ghastly appearance of such a landscape by the light of the moon; objects like these diffuse a gloom over the fancy, which may be compatible enough with occasional and social merriment, but cannot fail to tincture the thoughts even of an ordinary native in the hour of silence and solitude.

762.*

To be—or not to be—that is the question—
Whether 'tis nobler in the mind, to suffer
The stings and arrows of outrageous fortune;

* In reading this extract, the pupil must recall to mind the remarks made on the 49th page, relating to accent.

Or to take arms against assail* of troubles,
And, by opposing, end them?—To dié,—to sleèp,—
No mŏre; and, by a sleep, to say we end
The heart ache, and the thousand natural shocks
That flesh is heir to,—'tis a consummation
Devoutly to be wished.

763.

To die;—to sleep;—
To sleep! perchance to dream;—ay there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause: There's the respect,
That makes calamity of so long life:
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life;
But that the dread of something after death,—
The undiscovered country, from whose bourn
No traveller returns,—puzzles the will;
And makes us rather bear those ills we have,
Than fly to others that we know not of?

764.

Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprises of great pith and moment,
With this regard, their currents turn awry,
And lose the name of action.

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*In most of the editions of Shakspeare we read, "to take arms against a *sea* of trouble;" but this expression is a manifest violation of all rhetorical rule. [See Progressive Exercises in English Composition, Lesson 25, p. 49.] The improved reading in this passage is taken from Steele's "Prosodia Rationalis," a work already referred to in a preceding note.

LESSON XXXIX.

BLENDING OF WORDS PRODUCED BY ACCENTED FORCE.

Under the head of *accented force*, Mr. Walker, in his Rhetorical Grammar, has noticed the peculiar manner in which words, or parts of different words, are sometimes blended so as to appear in pronunciation like a single word. Thus the sentence, "Censure is the tax a man pays to the public for being eminent," when it is read with a proper regard to the measure of speech, accent, emphasis, &c., will appear as if it were written thus:

765.

Censure isthetax amanpays tothepublic forbeingeminent.

It will be needless to insert any extracts for the exercise of the pupil in this principle. The teacher will select from any part of the book such sentences for him to read as will enable him readily to perceive the difference between accented *words* and accented *syllables*.

It may here be remarked, that most kinds of reading are included in the three terms, NARRATIVE, DESCRIPTIVE, and EXPRESSIVE; each of which is respectively characterized by its appropriate degree of accented force; and it is proper that the pupil, in studying a reading lesson, should endeavor to discern under which head his lesson is included, in order to adapt his style of reading to the character of the piece. On this subject much has been said in the previous lessons of this book. It remains for the pupil, who has gone through these lessons in course, to endeavor to apply the instructions given him, in all the various kinds of reading in which he may be exercised. If he has a correct ear, he will not fail to observe that both the rising and falling inflections of the voice admit of different degrees. These are technically described in Dr. Barber's Grammar of Elocution, and more fully developed in the respective works of Dr. Rush and Mr. Steele, to which reference has already been made. The subject is also particularly noticed in Walker's Rhetorical Grammar. In these Exercises, which are designed for common schools, it is deemed inexpedient to present any intricate views of the subject; but, after the statement of a principle, to leave the pupil to the guidance of Nature. [*See preface and title page.*]

LESSON XL.

IMPROVEMENT OF THE VOICE.

The voice, like all the other faculties of the body or the mind, is susceptible of great improvement; and under proper management, one that is naturally feeble may be rendered more effective than another, which is endowed with great strength. The two most important requisites in a good voice are CLEARNESS and STRENGTH. In the twenty-fifth lesson of this book, some exercises are presented with the design to accustom the pupil to distinct articulation. If he has passed over that lesson with little attention, he is advised to return to it; and, by persevering practice, acquire a facility in the pronunciation of those sounds which are represented by the combination of the consonants alone. In connexion with this exercise, he is advised to practise the vowel sounds, in the manner which shall presently be pointed out.

The sounds of the Vowels are as follows:

a	as heard in the word					fate	o	as heard in the word					move
a	"	"	"	"	"	far	o	"	"	"	"	"	nor
a	"	"	"	"	"	fall	o	"	"	"	"	"	not
a	"	"	"	"	"	fat	u	"	"	"	"	"	tube
e	"	"	"	"	"	me	u	"	"	"	"	"	tub
e	"	"	"	"	"	met	u	"	"	"	"	"	bull
i	"	"	"	"	"	pine	oi	"	"	"	"	"	voice
i	"	"	"	"	"	pin	ou	"	"	"	"	"	sound
o	"	"	"	"	"	no							

The sounds of the Consonants are as follows:

b	as in	bible	rob		t	as in	tool	not	
d	"	"	dare	bed	v	"	"	vine	have
f	"	"	fate	brief	w	"	"	wine	
g	"	"	gone	brag	x	"	"	example	
h	"	"	hand		y	"	"	yes	
j	"	"	jade		z	"	"	zone	adz
k	"	"	kind	sick	ch	"	"	chair	church
l	"	"	land	ball	ng	"	"	long	
m	"	"	mine	him	sh	"	"	shine	hush
n	"	"	now	pin	th	"	"	thou	
p	"	"	put	lip	th	*aspirate,*		thine	
q	"	"	quince		wh	"	"	when	
r	"	"	ring	bar	zh	"	"	azure	
s	"	"	since	kiss					

These sounds of the vowels and consonants should be uttered in various ways.

1st. Let the pupil practise what is called exploding* them; that is, let him pronounce each of them in a quick, sudden manner, like the report of a pistol.

2d. Let him prolong the same sounds, with care, to preserve their purity.

3d. Let him practise both the abrupt and the prolonged sounds of each, in conjunction with the consonants, and the combination of the consonants presented in Lesson 25.

4th. Let him practise all the above mentioned sounds, in each of the different pitches or keys of the voice, mentioned in Lesson 27, p. 69; and likewise in a whisper.†

Among the consonants there are two which require particular attention, namely, *l* and *r;* and if there are

---

* "This practise," says Dr. Barber, "will be found a more effectual method than any other of obtaining a strong and powerful voice—of strengthening such voices as are feeble, and of giving fulness and strength of tone to all in proportion to their natural capacities." He adds immediately after, "The student has not obtained that use of his voice which it is the object of this table to teach him, until every sound it contains can be uttered with the suddenness of the report of fire-arms, without any apparent effort preceding the explosion, with a very high degree of percussive force, and with strength and fulness of tone." Again, he says in another place, "We *know* that persons with feeble voices have been rendered capable of speaking forcibly and impressively in public, by a perseverance in the practice here recommended." —*Gram. of Elocution*, p. 30. Dr. Barber's work cannot be too highly recommended to all who would pursue this subject scientifically. In this lesson the author has departed in some respects from the arrangement of the vowel sounds, as presented in the tables of Dr. Barber, and adopted that which is contained in the spelling books commonly used. These lessons are designed principally as an introduction to the subject; and not as a full treatise. Those who have leisure for a more extended view, are referred to Dr. Barber's Grammar, and to the very able, scientific, and more voluminous work to which reference has been already made, Dr. Rush on "The Philosophy of the human voice." Mr. Steele's work entitled "Prosodia Rationalis," is likewise well worthy the attention of those, who would acquire a thorough knowledge of the powers and peculiarities of the human voice.

† The importance of clear and distinct utterance will be seen by the following sentences in which the meaning depends upon it:

That lasts till night.
That last still night.

Who ever imagined such a notion to exist?
Who ever imagined such an ocean to exist?

any letters, the correct and distinct articulation of which distinguish a good from a bad pronunciation, they are these two.

It is recommended that the pupil be thoroughly exercised in the pronunciation of words which contain these letters, especially the *r*. This letter has two sounds called the *smooth* and the *vibrant*. The vibrant *r* is pronounced by what is frequently called *rolling the tongue*. This sound, when properly made, is one which is highly pleasing to the ear; but when too much prolonged it becomes harsh and offensive, and is suited only for a rough or energetic utterance. Dr. Rush says that it "will be agreeable when it consists of one, or *at most* two or three strokes and rebounds of the tongue."

The smooth *r* is that sound which is heard in the words bard, card, hard. In such words it savors of affectation or provincialism to substitute the vibrant *r*.

EXERCISE ON THE SOUNDS OF *l* AND *r*.

766.

The lordly lion leaves his lonely lair.

767.

He was long, lean, and lank, and laughed loudly.

768.

How sweetly slow the liquid lay
In holy hallelujahs rose.

769.

Let lords and ladies laugh and sing
As loudly and as light;
We beggars too can dance and fling
Dull care a distant flight.

770.

Ruin seize thee ruthless king.

771.

Around the hearth the crackling faggots blaze.

772.

Approach thou like the rugged Russian bear,
The armed rhinoceros, the Hyrcan tiger.

773.

The master current of her mind,
Ran permanent and free.

After the pupil has sufficiently practised the utterance of the various sounds of vowels and consonants, both separately, and in combination, it is recommended that he *daily* exercise himself in reading or speaking with all his powers of loudness and force. This habit will contribute much to the acquisition of strength of voice. But above all let him remember that *distinctness of articulation* is of the utmost importance in utterance; and that a weak voice *with* this quality can be heard and understood at a much greater distance than a strong one without it.

Again; the pupil will find much benefit in the practice of swelling and diminishing the power of his voice. For this purpose let him begin a long sentence softly, slowly, and in a low tone, and gradually swell his voice in pitch, power and rapidity, till he has attained the utmost extent of those qualities of which it is susceptible; and then let it descend and fade away by degrees till it becomes almost imperceptible.

And, lastly, reading with rapidity, (*simply as an exercise of the voice,*) will contribute much to the ease and power of utterance. But the pupil must never allow his words to pass from his mouth indistinctly. How rapidly soever he may read, as an exercise, he must be careful to give each syllable and each letter its distinct appropriate sound.

To these directions for the improvement of the voice, may be added the caution, to open the mouth when speaking, in such a manner as to afford an easy passage for the sound. Many persons have contracted a habit of reading and speaking with the lips compressed in such a manner as entirely to alter the tone of the voice and destroy its distinctness of utterance. This caution must be particularly regarded by all who aim at excellence in the Art of Reading.

Dr. Rush has described four different kinds of voice; namely, the Natural, the Falsette, the Whispering, and the Orotund, which he thus describes:

The Natural voice is that which we employ in ordinary speaking.

The Falsette is that peculiar voice in which the higher degrees of pitch are made, after the natural voice breaks, or outruns its power. The cry, scream, yell, and all shrillness, are various modes of the falsette.

The Whispering voice needs no description; but it may be observed that some persons are endowed with such clearness and distinctness in this kind of voice, that they can make themselves heard at a great distance when speaking in this way.

By the Orotund voice is meant that natural or improved manner of uttering the elements, which exhibits them with a fulness, clearness, strength, smoothness, and a ringing or musical quality, rarely heard in ordinary speech; but *which is never found in its highest excellence, except through long and careful cultivation.*

In conclusion, it may be stated, that all who aim at excellence as Readers and Speakers, should endeavor to attain this last described quality of voice. For their encouragement it may be added, that it has frequently been acquired by those whose voices were naturally weak and ineffective—and that no one, therefore, should despair of the attainment;—for WHAT MAN HAS DONE, MAN CAN DO.

EXERCISES FOR READING.

EULOGIUM ON SHAKSPEARE.

774. Shakspeare, is, in truth, an author, whose mimic creation, agrees, in general, so perfectly with that of nature, that it is not only wonderful in the great, but, opens another scene of amazement, to the discoveries of the microscope. We have been charged, indeed, by a foreign writer, (Voltaire,) with an over much-admiring of this Barbarian. Whether we have admired, with knowledge, or, have blindly followed those feelings of affection, which we could not resist, I cannot tell; but, certain it is, that, to the labors of his editors, he has not been overmuch obliged.

775. They are however, for the most part, of the first rank in literary fame; but, some of them had possessions of their own in Parnassus, of an extent, too great, and important, to allow of a very diligent attention, to the interests of others; and, among those critics, more professionally so, the ablest, and the best, has, unfortunately, looked more to the praise of ingenious, than of just conjecture.

776. Yet, whatever may be the neglect of some, or the censure of others, there are those, who firmly believe, that this wild, this uncultivated barbarian, has not yet obtained one half of his fame; and, who trust, that some new Stagyrite will arise, who, instead of pecking at the surface of things, will enter into the inward soul of his compositions, and expel, by the force of congenial feelings, those foreign impurities, which have stained and disgraced his page.

777. And, as to those spots, which will still remain, they may, perhaps, become invisible to those, who shall seek them through the medium of his beauties, instead of looking for those beauties,—as is too frequently done,—through the smoke of some real, or, imputed obscurity. When the hand of time, shall have swept off his present editors, and commentators, and, when the very name of

Voltaire, and, even the memory of the language in which he has written, shall be no more, the Apalachian mountains, the banks of the Ohio, and the plains of Sciota, shall resound with the accents of this barbarian.

778. In his native tongue, he shall roll, the genuine passions of Nature; nor, shall the griefs of Lear be alleviated, or, the charms, and wit of Rosalind, be abated by time. There is, indeed, nothing perishable about him, except that very learning, which he is said so much to want. He had not, it is true, enough for the demands of the age in which he lived, but, he had, perhaps, too much for the reach of his genius, and the interest of his fame. Milton, and he, will carry the decayed remnants and fripperies of ancient mythology, into more distant ages, than they are, by their own force, entitled to extend; and the metamorphoses of Ovid, upheld by them, lay in a new claim to unmerited immortality.

779. Shakspeare is a name, so interesting, that it is excusable, to stop a moment; nay, it would be indecent to pass him, without the tribute of admiration. He differs, essentially, from all other writers: him we may profess rather to feel, than to understand; and it is safer to say, on many occasions, that we are possessed by him, than that we possess him And no wonder;—he scatters the seeds of things, the principles of character and action, with so cunning a hand, yet with so careless an air, and, master of our feelings, submits himself so little to our judgment, that every thing seems superior.

780. We discern not his course—we see no connection of cause and effect;—we are rapt in ignorant admiration, and claim no kindred with his abilities. All the incidents, all the parts, look like chance, while we feel and are sensible, that the whole is design. His characters, not only speak and act, in strict conformity to nature, but in strict relation to us; just so much is shown, as is requisite,—just so much is impressed; he commands every passage to our heads, and to our hearts, and moulds us as he pleases, and that, with so much ease, that he never betrays his own exertions.

781. We see these characters act, from the mingled motives of passion, reason, interest, habit, and complexion, in all their proportions, when they are supposed to know it not themselves; and we are made to acknowledge

that their actions and sentiments are, from those motives, the necessary result. He, at once, blends and distinguishes every thing; every thing is complicated, every thing is plain.

782. I restrain the further expressions of my admiration, lest they should not seem applicable to man; but it is really astonishing, that a mere human being, a part of humanity only, should so perfectly comprehend the whole; and that he should possess such exquisite art, that, whilst every woman, and every child, shall feel the whole effect, his learned editors and commentators, should yet, so very frequently mistake, or seem ignorant of the cause.

783. A sceptre, or a straw, is, in his hands, of equal efficacy; he needs no selection; he converts every thing into excellence: nothing is too great, nothing is too base. Is a character efficient, like Richard? it is every thing we can wish. Is it otherwise, like Hamlet? it is productive of equal admiration. Action produces one mode of excellence, and inaction another: the chronicle, the novel, or the ballad; the king, or the beggar; the hero, the madman, the sot, or the fool; it is all one: nothing is worse, nothing is better. The same genius pervades, and is equally admirable, in all.

784. Or is a character to be shown in progressive change, and the events of years comprised within the hour? With what a magic hand, does he prepare and scatter his spells! The understanding must, in the first place, be subdued, and, lo! how the rooted prejudices of the child, spring up to confound the man! The weird sisters rise, and order is extinguished. The laws of nature give way, and leave nothing in our minds but wildness and horror.

785. No pause is allowed us for reflection; horrid sentiment, furious guilt, and compunction, air-drawn daggers, murders, ghosts, and enchantment, shake and possess us wholly. In the meantime, the process is completed. Macbeth changes under our eye; the milk of human kindness, is converted into gall: he has "supped full of horrors," and, his "May of life, has fallen into the sear, the yellow leaf;" whilst we, the fools of amazement, are insensible to the shifting of place, and the lapse of time; and, till the curtain drops, never once wake to the truth of things, or recognize the laws of existence.—*Morgan.*

ALEXANDER'S FEAST.

786.

Martial Description.

'Twas at the royal feast for Persia won
By Philip's warlike son,
Awe.
Aloft in awful state,
The god-like hero sate
On his imperial throne.
Admiration.
His valiant peers were placed around,
Their brows with roses and with myrtle bound:
So should desert in arms be crown'd.
Delight.
The lovely Thais, by his side,
Sat like a blooming eastern bride,
In flower of youth, and beauty's pride.
Rapture.
Happy, happy, happy pair!
None but the brave,
None but the brave,
Triumph.
None but the brave, deserve the fair.

787.

Description.

Timotheus, placed on high,
Amid the tuneful choir,
With flying fingers touch'd the lyre:
The trembling notes ascend the sky,
And heavenly joys inspire.
The song began from Jove,
Who left his blissful seat above—
Such is the power of mighty love!—
Awe.
A dragon's fiery form belied the god:
Sublime on radiant spheres he rode,
When he to fair Olympia press'd,
And stamp'd an image of himself, a sovereign of the world.
The listening crowd admire the lofty sound:
Surprise increased.
"A present deity?" they shout around;—
"A present deity!" the vaulted roofs rebound.

With ravish'd ears
The monarch hears,
Importance.
Assumes the god,
Affects to nod,
And seems to shake the spheres.

788.

Jovial description.
The praise of Bacchus, then the sweet musician sung;
Of Bacchus ever fair and ever young!
The jolly god in triumph comes!
Sound the trumpets! beat the drums!
Flush'd with a purple grace,
He shows his honest face.
Inciting.
Now give the hautboys breath.—He comes! he comes!
Bacchus, ever fair and young,
Drinking joys did first ordain.
Bacchanalian rapture.
Bacchus' blessings are a treasure;
Drinking is the soldier's pleasure.
Rich the treasure,
Sweet the pleasure;
Sweet is pleasure after pain!

789.

Soothed with the sound, the king grew vain;
Fought all his battles o'er again:
Swelling.
And thrice he routed all his foes, and thrice he slew the slain!
Observing.
The master saw the madness rise;
His glowing cheeks, his ardent eyes: (*rapidly*)
And while he heaven and earth defied,
Chang'd his hand, and check'd his pride.*

790.

Sorrowful.
He chose a mournful muse,
Soft pity to infuse: (*slowly*)
He sung Darius great and good!
By too severe a fate,

---

*There should be a transition in the voice here, as in the strain of Timotheus, from *heroic* to *pathetic;* as rapid too.

Fallen! fallen! fallen! fallen!—
Fallen from his high estate,
And weltering in his blood!
Reproach.
Deserted at his utmost need
By those his former bounty fed,
On the bare earth exposed he lies,
With not a friend to close his eyes!
Reflection.
With downcast look the joyless victor sate,
Revolving, in his alter'd soul,
The various turns of fate below;
And now and then a sigh he stole,
Pity.
And tears began to flow!

791.

Secret satisfaction.
The mighty master smiled, to see
That love was in the next degree:
'Twas but a kindred sound to move;
For pity melts the mind to love. (*rapidly*,
Softly sweet, in Lydian measures, *changed to*
Soon he soothed his soul to pleasures. *lively.*)
Remonstrance.
War, he sung, is toil and trouble;
Honor, but an empty bubble;
Never ending, still beginning,
Fighting still, and still destroying.
Requesting.
If the world be worth thy winning,
Think, oh think it worth enjoying!
Admiration.
Lovely Thais sits beside thee,
Take the good the gods provide thee.
Bursts of approbation.
The many rend the skies with loud applause:
So love was crown'd; but music won the cause.

792.

The prince, unable to conceal his pain,
Pensive.
Gazed on the fair,
Who caused his care,
Effeminately.
And sigh'd and look'd, sigh'd and look'd,
Sigh'd and look'd, and sigh'd again:

At length, with love and wine at once oppress'd,
The vanquish'd victor—sunk upon her breast!

793.

Burst of voice.*

Now strike the golden lyre again!
A louder yet, and yet a louder strain!
Break his bands of sleep asunder,
And rouse him like a rattling peal of thunder!

Amazement.

Hark! hark!—the horrid sound
Has raised up his head,
As awaked from the dead:
And, amazed, he stares around.

794.

Inciting furiously.

Revenge! revenge! Timotheus cries—
See the furies arise!
See the snakes that they rear,
How they hiss in their hair,
And the sparkles that flash from their eyes! (*rapidly*)
Behold a ghastly band,
Each a torch in his hand.
These are Grecian ghosts, that in battle were slain,
And, unburied, remain
Inglorious on the plain.
Give the vengeance due
To the valiant crew!
Behold! how they toss their torches on high,
How they point to the Persian abodes,
And glittering temples of their hostile gods.

795.

Breathless eagerness.

The princes applaud, with a furious joy;†
And the king seized a flambeau, with zeal to destroy;
Thais led the way,
To light him to his prey!

Burst.

And, like another Helen, fired—another Troy.

---

* The burst upon "rouse;" dwelling on the consonant *r*, trilled by the tongue against the upper gum.

† The princes—applaud—with a furious—joy;
And the king—seized a flambeau—with zeal—to destroy, &c.

796.

Narrative manner.

Thus, long ago,
Ere heaving bellows learned to blow,
While organs yet were mute,
Timotheus, to his breathing flute
And sounding lyre,
Could swell the soul to rage, or kindle soft desire.

797.

Pleasure.

At last, divine Cecilia came,
Inventress of the vocal frame.
The sweet enthusiast, from her sacred store,
Enlarged the former narrow bounds,
And added length to solemn sounds,
With nature's mother-wit, and arts unknown before.

Concluding.

Let old Timotheus yield the prize,
Or both divide the crown:

Awe.

He raised a mortal to the skies;

Delight.

She drew an angel down.—*Dryden.*

OTHELLO'S APOLOGY FOR HIS MARRIAGE.

Most potent, grave, and reverend seignors:
My very noble and approv'd good masters:
That I have ta'en away this old man's daughter,
It is most true; true, I have married her:
The very head and front of my offending
Hath this extent; no more. Rude am I in speech,
And little bless'd with the set phrase of peace:
For since these arms of mine had seven years' pith,
Till now, some nine moons wasted, they have us'd
Their dearest action in the tented field;
And little of this great world can I speak,
More than pertains to feats of broils and battle:
And therefore little shall I grace my cause,
In speaking of myself. Yet by your patience,
I will a round unvarnish'd tale deliver,
Of my whole course of love; what drugs, what charms,

What conjuration, and what mighty magic,
(For such proceedings I am charg'd withal,)
I won his daughter with.
Her father loved me; oft invited me;
Still question'd me the story of my life
From year to year: the battles, sieges, fortunes,
That I had past.
I ran it through, e'en from my boyish days
To the very moment that he bade me tell it.
Wherein I spake of most disastrous chances:
Of moving accidents by flood and field;
Of hairbreadth 'scapes in th' imminent deadly breach;
Or being taken by the insolent foe,
And sold to slavery; of my redemption thence,
And with it all my travel's history.
————————All these to hear
Would Desdemona seriously incline:
But still the house affairs would draw her thence;
Which ever as she could with haste despatch,
She'd come again, and with a greedy ear
Devour up my discourse. Which I observing,
Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart,
That I would all my pilgrimage dilate;
Whereof by parcels she had something heard,
But not distinctly. I did consent;
And often did beguile her of her tears,
When I did speak of some distressful stroke
That my youth suffered. My story being done,
She gave me for my pains a world of sighs.
She swore in faith, 'twas strange, 'twas passing strange;
'Twas pitiful; 'twas wondrous pitiful;
She wish'd she had not heard it; yet she wish'd
That heaven had made her such a man. She thank'd me:
And bade me, if I had a friend that lov'd her,
I should but teach him how to tell my story,
And that would woo her. On this hint I spake;
She lov'd me for the dangers I had pass'd;
And I lov'd her that she did pity them.
This only is the witchcraft which I've us'd.—*Shakspeare.*

THE END.

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ADVERTISEMENT.

A considerable portion of this book, as will be seen by the date in the Preface, was *printed* in January, 1835. Circumstances, which it is unnecessary to detail, have delayed the publication until the present time.

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